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CATALOGUE OF

Fifty Works
by
Le Corbusier

The Property of

LA FONDATION LE CORBUSIER, PARIS

AND THE

CENTRE LE CORBUSIER-HEIDI WEBER, ZURICH

AND

A PRIVATE COLLECTOR

DAY OF SALE

TUESDAY 1ST JULY 1969

AT 6.30 PM PRECISELY

Illustrated Catalogue Price £1 10s

Il n'y a pas de sculpteurs seuls,
de peintres seuls
d'architectes seuls

l'événement plastique
dans une "FORME UNE" accomplit
au service
de la poésie.

Le Corbusier
1964
Paris

CATALOGUE OF
Fifty Works
by
Le Corbusier

Paintings, drawings, collages and sculpture
created between the years 1919 and 1964

The Property of

LA FONDATION LE CORBUSIER, PARIS,

THE CENTRE LE CORBUSIER-HEIDI WEBER, ZURICH

AND A PRIVATE COLLECTOR

WHICH WILL BE SOLD BY AUCTION

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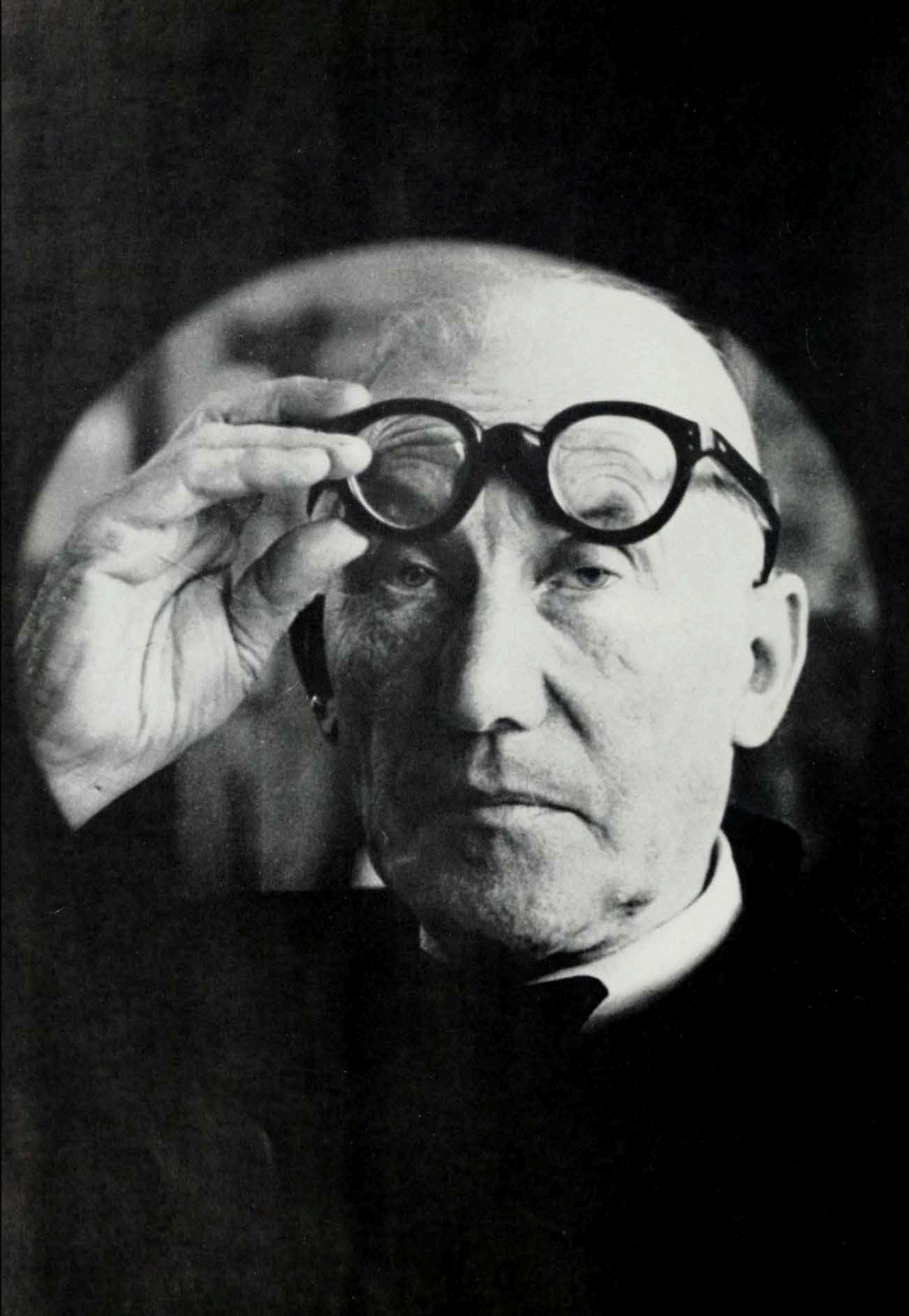
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DAY OF SALE

TUESDAY 1st JULY 1969

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Illustrated Catalogue £1 10s.



INTRODUCTION

Le Corbusier always insisted on calling himself a plastic artist first and foremost. Some people saw this as an affectation, a deliberate paradox, but for others it was just one of the many contradictions he cultivated. For we must accept the fact that there are contradictions in this strange genius. At a deeper level than the contradictions, we can sense in Le Corbusier the presence of a series of secrets which build up an equally secret organic structure. There is no question that this great architect was fundamentally a plastic artist, and he proved this when still a young man by his invention – with Ozenfant – of ‘purist’ painting, a system which reduces everything to the same type of simple shapes as those with which he was to overthrow traditional concepts of architecture. When we turn to his painting we again find the same basic shapes, though here they take different forms and are arranged in different combinations.

Le Corbusier painted all his life, and it was this which gave him the mental exercise which is so fundamental to his work. Through painting and through drawing – the embryonic stage of painting – ‘we learn to watch things come to life’; we learn to watch them ‘develop, grow, undergo various metamorphoses, flower, come into full bloom and die’. And he comes to the conclusion that ‘every object is essentially biological’. So the mental exercise we have spoken of is really a quest for life, a quest leading outwards from within, a battle which is ‘internal and unknown to the outside world’.

If we are to understand Le Corbusier’s architecture we must appreciate the strength of this conviction, which is apparent in all his plastic work. The same inner impulse, so full of genuine poetry, is the starting-point of his architecture, and it is this which finds its way *outside*, evolving into buildings and dwelling-places, towns and social life.

But however great Le Corbusier’s architectural *oeuvre*, its true greatness cannot be fully explained unless we bear in mind his pre-occupation with plastic art, his vocation as a plastic artist, and the hidden painter’s sensitivity which enabled him to seize every opportunity of catching nuances of movement and colour.

JEAN CASSOU

*Ancien Conservateur en Chef du
Musée National d’Art Moderne, Paris*

March 1969



Biographical Notes

- 1887 Charles-Edouard Jeanneret, called Le Corbusier, born at La-Chaux-de-Fonds (Switzerland) on the 6th October 1887 of a family whose trade was that of enamelling fine watch cases.
- 1900 Studied engraving at the local Art College, became very influenced by the painter L'Eplattenier, who turned him towards architecture.
- 1910-11 Went to Germany, spending a few months in the studio of Peter Behrens in Berlin and visited the Deutscher Werkbund Exhibition at Munich.
- 1911 Travelled to the Balkans, Turkey, Asia Minor, Greece and Italy.
- 1917 Went to live in Paris at 20 Rue Jacob where he stayed for 17 years.
- 1918 Started to paint and creates 'Purism' with his friend Ozenfant. First exhibition at the Galerie Thomas. Publication of 'Après le Cubisme'.
- 1920 Exhibition at the Druet Gallery, Paris, with Ozenfant. Founded the magazine 'L'Esprit Nouveau' with Ozenfant eventually producing 28 issues between the years 1920 and 1925.
- 1922 Exhibited at the Salon des Indépendants in Paris and established an architect's business which he controlled until 1940 with the help of his cousin Pierre Jeanneret.
- 1923 Exhibited at the Léonce Rosenberg Gallery in Paris.
- 1922-24 Designed houses for Ozenfant, La Roche, A. Jeanneret and Lipchitz.
- 1928 Charles-Edouard Jeanneret took the decision to sign his pictures Le Corbusier, the name of one of his grandfathers.
- 1936 Worked with the Ministry of Education and Public Health in Rio de Janeiro, also produced various projects relating to the Musée National d'Art Moderne in Paris.
- 1938 Retrospective exhibition of his paintings 1910-37 at the Kunsthaus in Zurich.
- 1940-49 Investigation into sculpture in relation to architecture.
- 1953 Exhibition at the Musée National d'Art Moderne, Paris.
- 1954 Exhibition at the Kunsthalle, Berne.
- 1957 Exhibition at the Kunsthaus, Zurich.
- 1962-63 Exhibition at the Musée National d'Art Moderne, Paris.
- 1965 Le Corbusier was drowned in a bathing accident in the South of France.

STANDARD CONDITIONS OF SALE

- 1 The highest bidder shall be the buyer. If any dispute arises the auctioneer shall have absolute discretion to settle it and to put any disputed lot up again. Sotheby & Co. act as agents only; they have full discretion to refuse any bidding, to divide any lot, to combine any two or more lots and to withdraw any lot or lots from the sale without in any case giving any reason.
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- 8 In the event of any failure of the buyer to comply with any of the above Conditions the damages recoverable from the defaulter shall include any loss arising on any resale of the lot, together with the charges and expenses in respect of both sales, and any money deposited in part-payment shall be held by Sotheby & Co., on account of any liability of the defaulter to them.

Catalogue of Fifty Works by Le Corbusier

Day of Sale
Tuesday 1st July 1969
at 6.30 p.m. precisely

Unless otherwise stated the medium is oil on canvas.

Le Corbusier up to about the year 1928 signed his work with his own name 'Jeanneret' – it was at this time however that he changed his name to Le Corbusier and began signing his work likewise, though there are a few works signed in this manner of before 1928.

TUESDAY 1ST JULY 1969

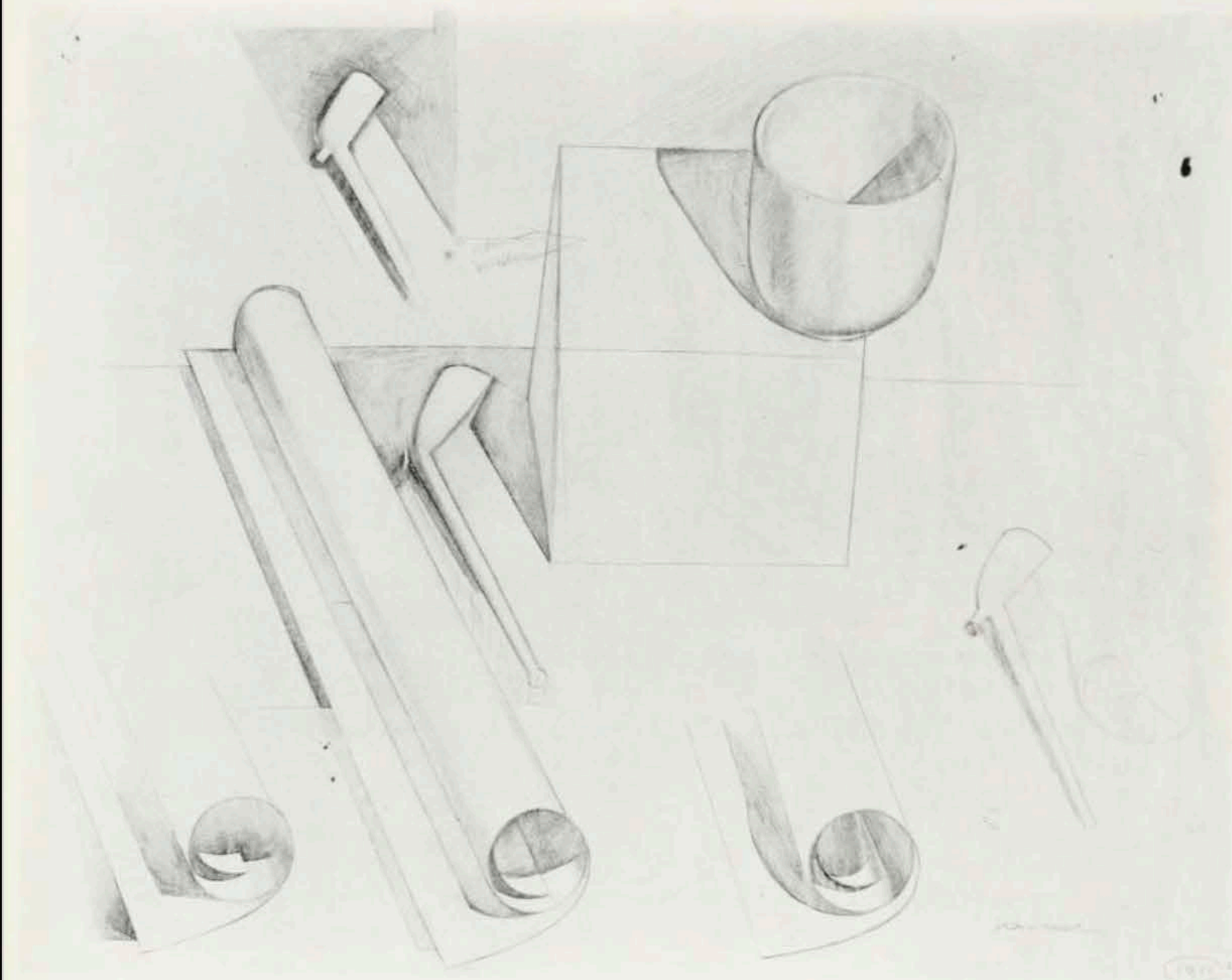
1 BOL, PIPES ET PAPIERS ENROULÉS

pencil, signed and dated *Jeanneret 1919* and signed with the initials *L-C*

17½ in. by 22 in.
44.5 cm by 56 cm

A similar drawing is reproduced in Maurice Jardot, *Le Corbusier – Dessins*, Editions Monde, Paris 1955, p. 9.

(See Illustration)



Lot 1

TUESDAY 1ST JULY 1969

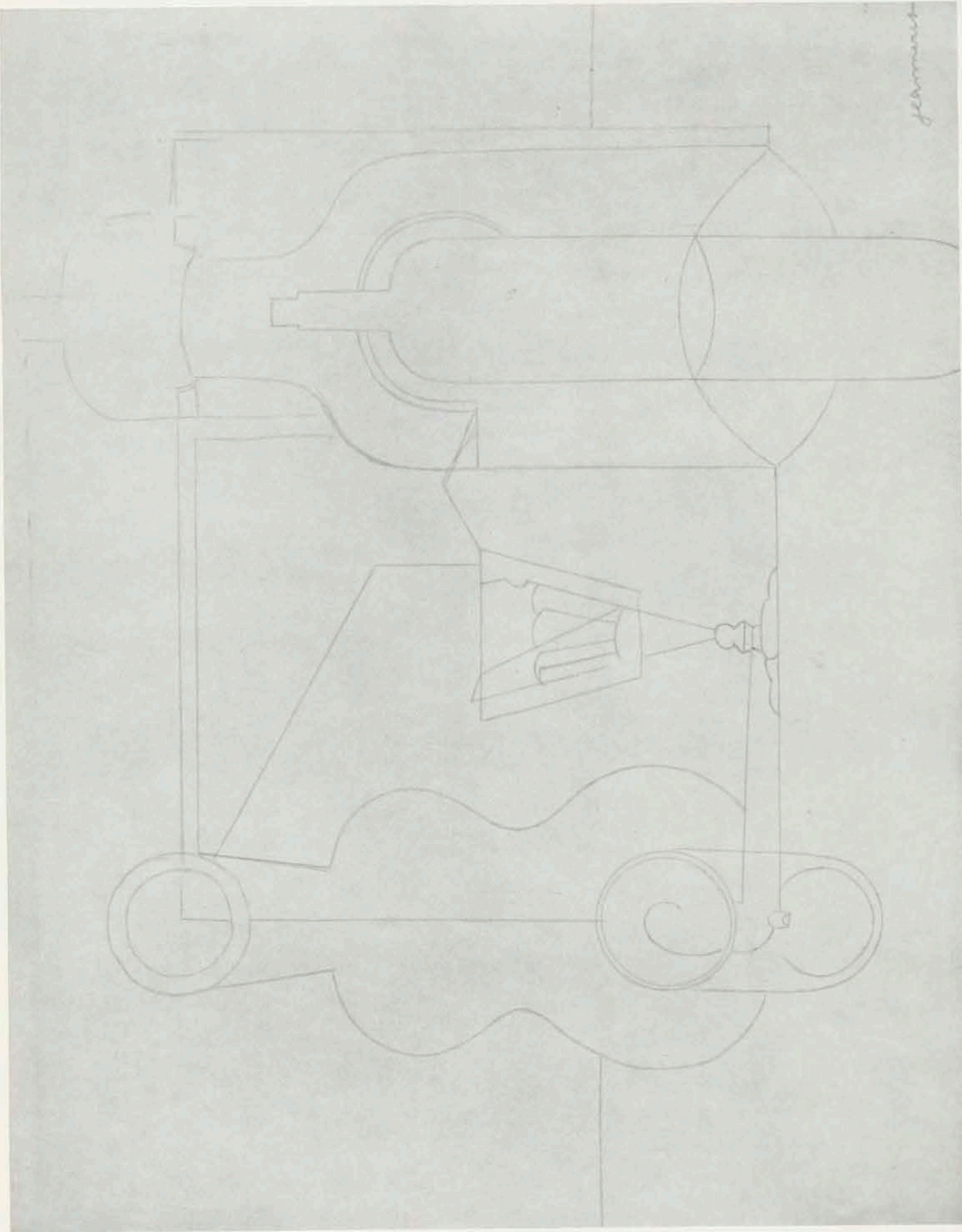
2 VERRES, PIPES ET BOUTEILLES

pencil on tracing paper, signed *Jeanneret*

23 $\frac{1}{4}$ in. by 28 in.
59 cm by 71 cm

Drawn in 1920. This is a study for the painting in the Raoul La Roche Collection, now in the Kunstmuseum, Basle (See: Kunstmuseum Basle Catalogue, p. 12, centre plate).

(*See Illustration*)



TUESDAY 1ST JULY 1969

3 VIOLON ET BOÎTE À VIOLON

charcoal on tracing paper laid down on board

33 $\frac{3}{4}$ in. by 37 $\frac{3}{4}$ in.
86 cm by 95.5 cm

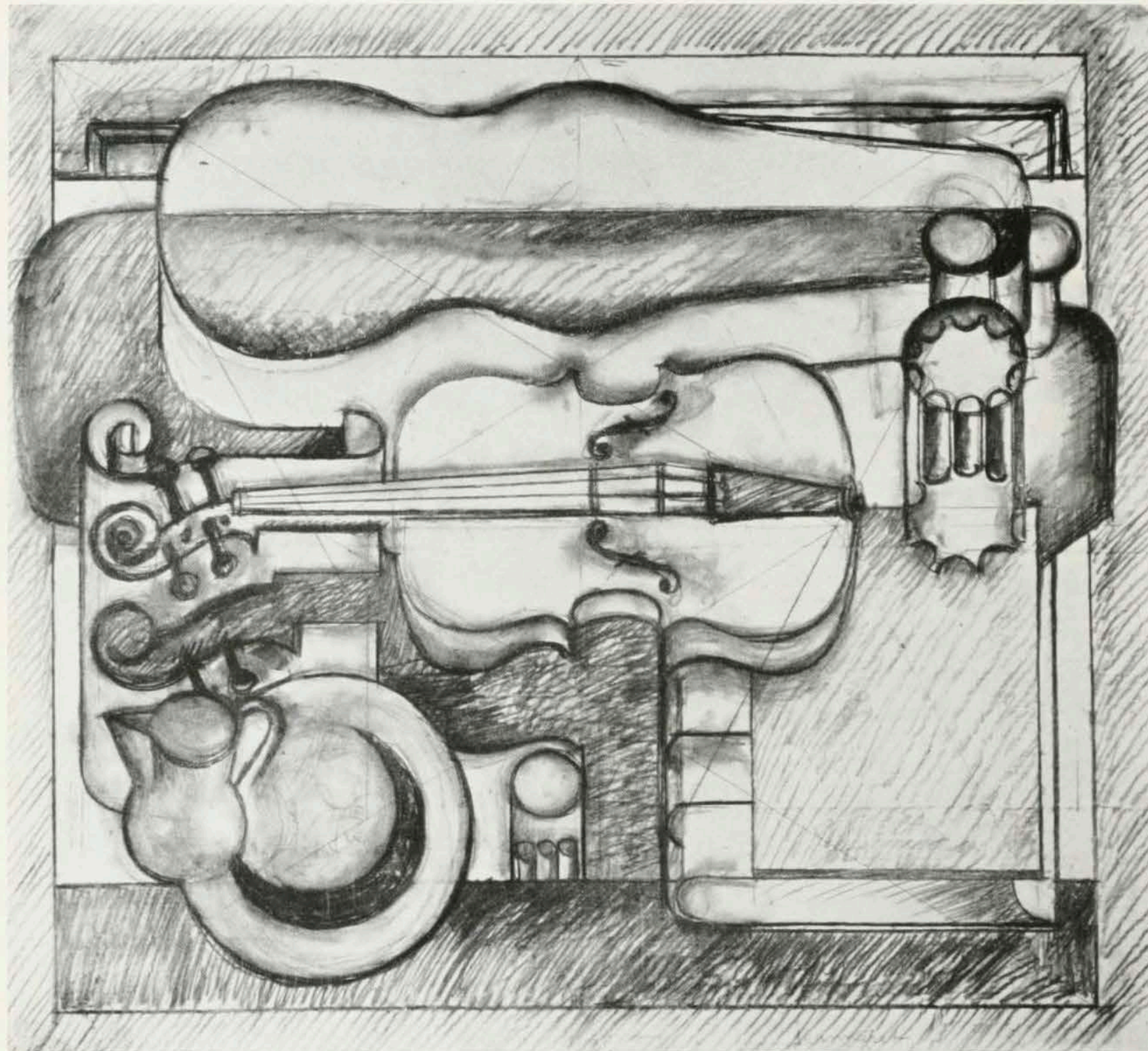
Drawn in 1920. This is a study for a painting exhibited in *Exposition Le Corbusier*, Musée National d'Art Moderne, Paris, November 1953–January 1954, plate I.

EXHIBITED: Zurich, Galerie Heidi Weber, *Peintures et Dessins de Le Corbusier*, December 1962–January 1963, no. 17.

SEE: Maurice Jardot, *Le Corbusier – Dessins*, Editions Monde, Paris 1955, p. 10 (reproduced).

Aujourd'hui – Art et Architecture, Paris, November 1965, no. 51, p. 102 (reproduced).

(See Illustration)



Lot 3

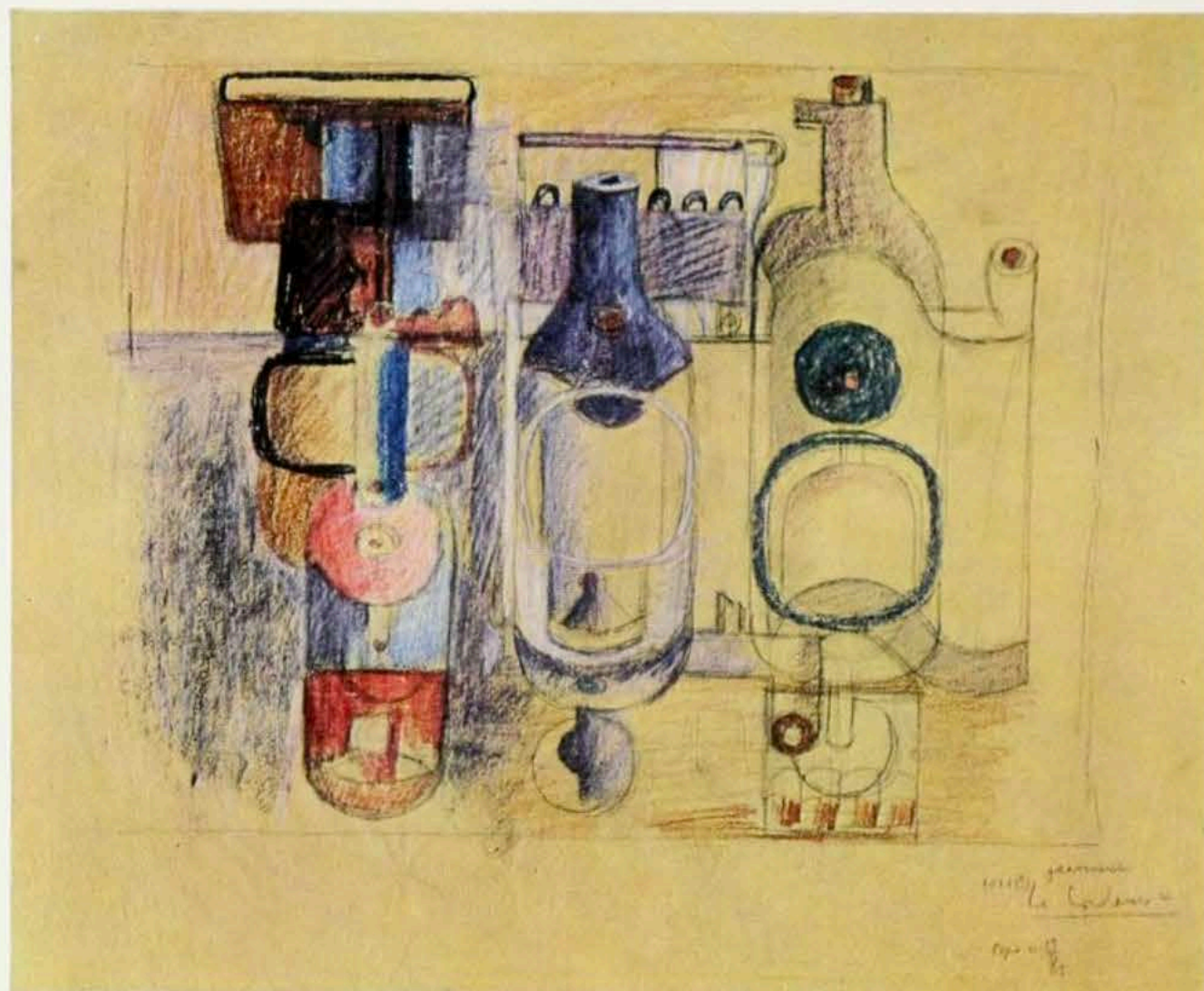


4 VIOLON, VERRE ET BOUTEILLES

signed and dated *Jeanneret 1925*; signed and dated
Le Corbusier 1925 on the reverse

39½ in. by 32 in.
100 cm by 81 cm

(See Illustration)



Lot 5

TUESDAY 1ST JULY 1969

5 BOUTEILLES ET VERRES

pastel, crayon and pencil on tracing paper, signed and dated *Jeanneret 1926*, also signed and dated *Le Corbusier 13-11-63*

21½ in. by 25½ in.
54.5 cm by 65 cm

This drawing was executed in 1926, but was not signed at that time. In 1963 Le Corbusier recalled that he had made this drawing in 1926 – hence the reason for the two signatures and dates.

(See Illustration)



TUESDAY 1ST JULY 1969

6 LE DÉ VIOLET

signed, titled and dated *Jeanneret '26*, also signed and dated *Le Corbusier '26*, both on the reverse

23½ in. by 28½ in.
59 cm by 72 cm

EXHIBITED: Saint Etienne, Musée de Saint Etienne, *Exposition de Nature Morte de Géricault à Nos Jours*, 1955, no. 92.

Zurich, Galerie Heidi Weber, *Peintures et Dessins de Le Corbusier*, December 1962–January 1963, no. 18 (entitled *Bouteille rose*).

(See Illustration)

Lot 6



Lot 7

TUESDAY 1ST JULY 1969

7 TABLE, BOUTEILLE ET LIVRE

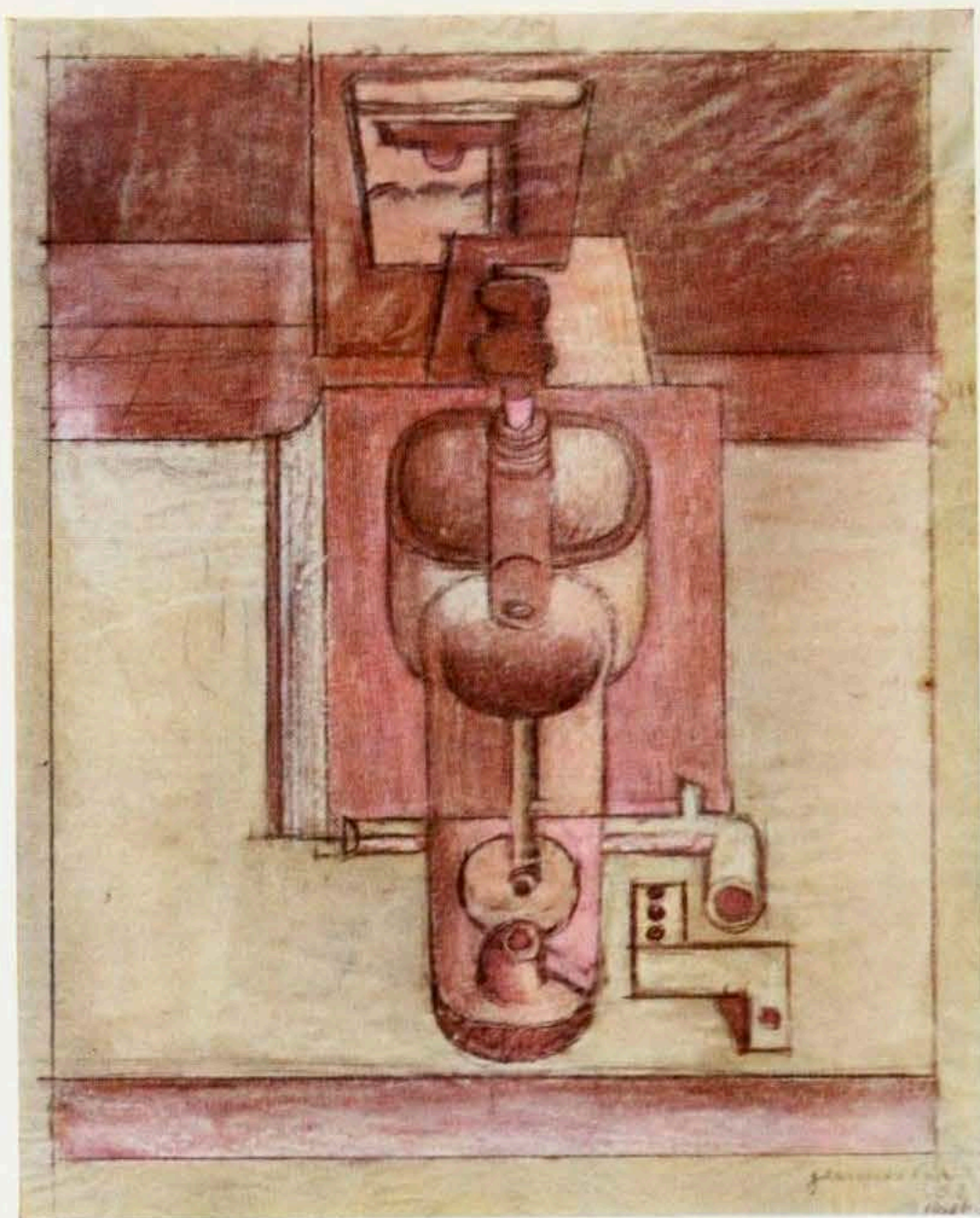
signed and dated *Le Corbusier 1926*, signed *Jeanneret* and titled, both on the reverse

39½ in. by 32 in.
100 cm by 81 cm

A similar painting is reproduced in Jean Badovici, *Le Corbusier – Œuvres Plastiques*, Edition Albert Morancé, Paris, n.d., pl. 5; it is also reproduced in the exhibition catalogue *Le Corbusier*, Musée National D'Art Moderne, Paris 1962–63, p. 48.

A study for this painting is sold as the following lot.

(See Illustration)



Lot 8

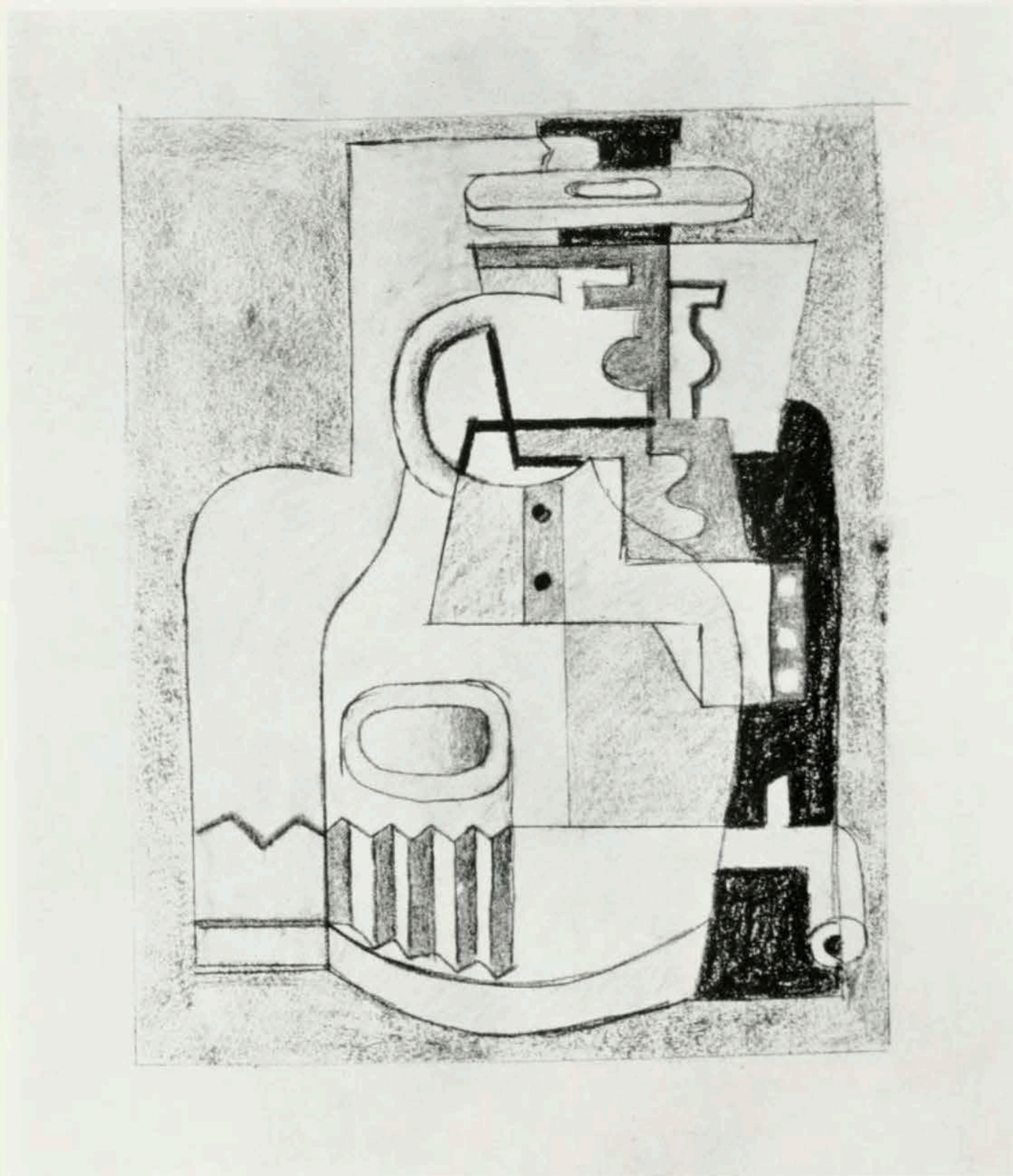
TUESDAY 1ST JULY 1969

8 TABLE, BOUTEILLE ET LIVRE

pencil and pastel, signed and dated *Jeanneret 1926 (L-C)* 17¼ in. by 13¾ in.
43.5 cm by 35 cm

This is a study for the previous lot.

(See Illustration)



Lot 9

TUESDAY 1ST JULY 1969

9 ACCORDÉON ET CARAFE

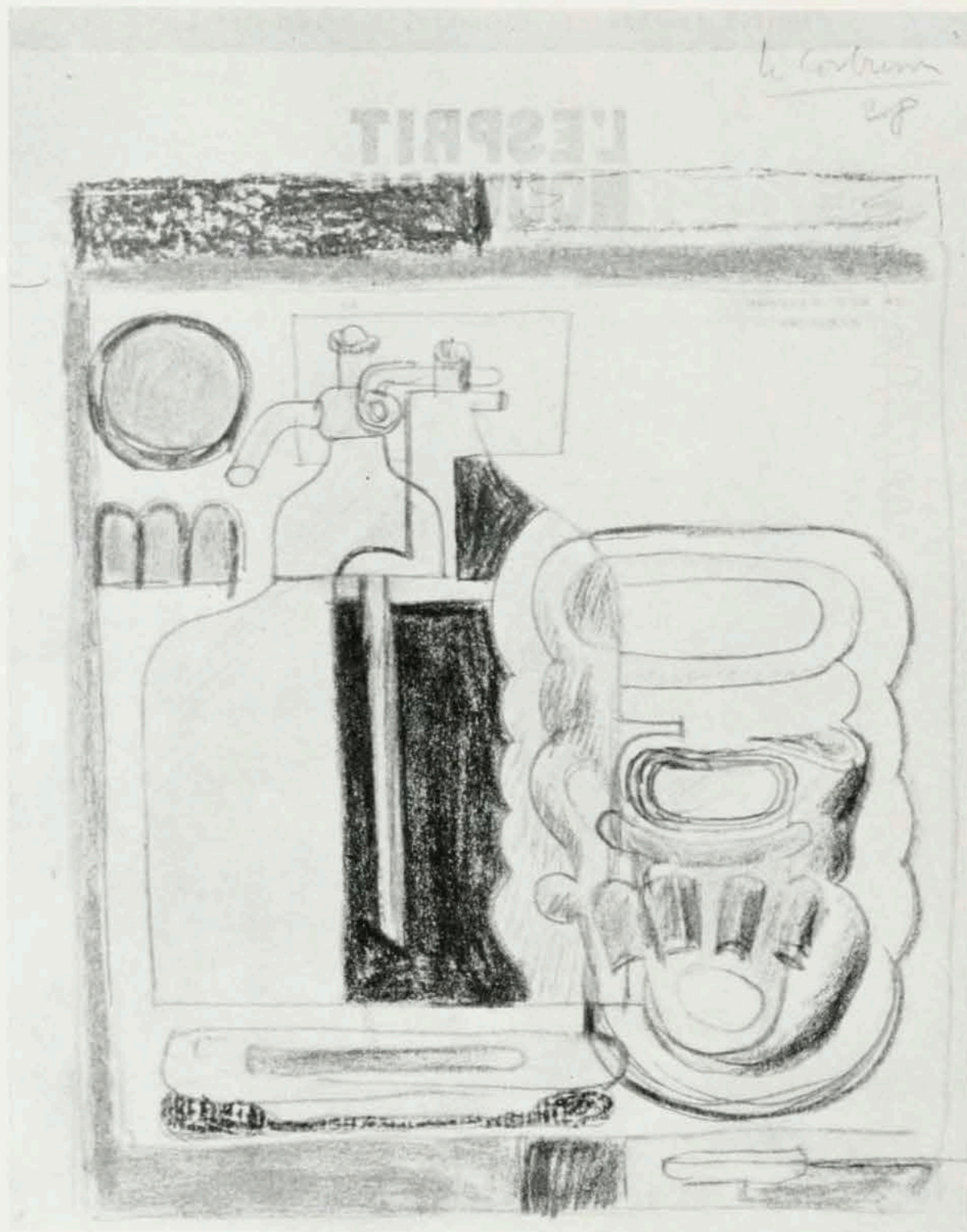
coloured crayons on tracing paper laid down on board,
signed *L-C*

17½ in. by 14 in.
44 cm by 35.5 cm

Drawn in 1926.

EXHIBITED: Zurich, Galerie Heidi Weber, *Peintures et Dessins de Le Corbusier*,
December 1962–January 1963, no. 14.

(See Illustration)



Lot 10

TUESDAY 1ST JULY 1969

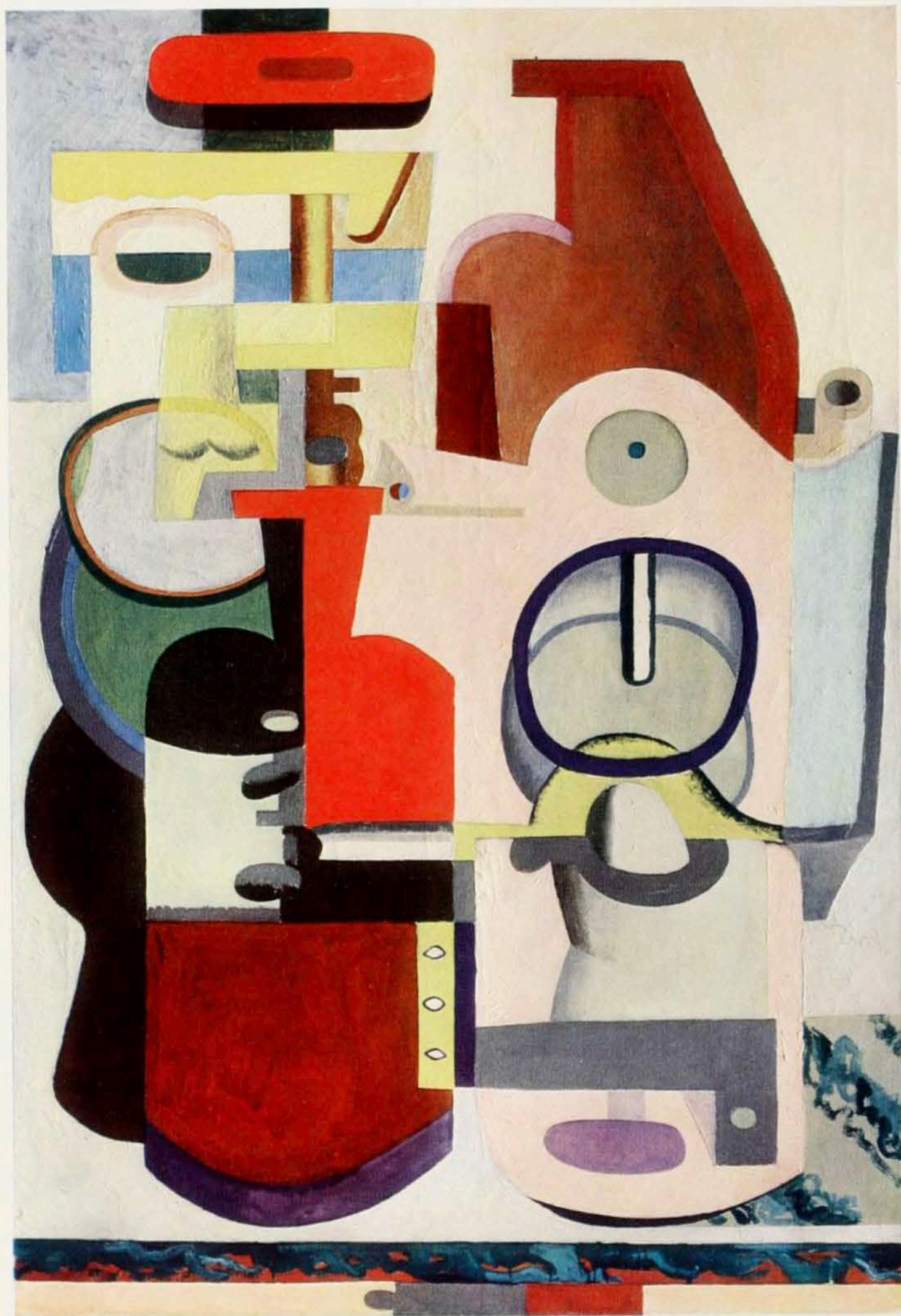
10 SIPHONS ET BOCKS

pencil and coloured crayons, signed and dated
Le Corbusier '28

10 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ in.
 27 cm by 21 cm

Drawn on the reverse of a sheet of *L'Esprit Nouveau* writing paper. *L'Esprit Nouveau* was the magazine founded by Le Corbusier and Ozenfant. The first issue appeared on the 15th October 1920.

(See Illustration)



Lot 11

TUESDAY 1ST JULY 1969

11 VERRES ET BOUTEILLES AVEC VERMILLON

signed and dated *Jeanneret 1928* on the reverse, also
signed, titled and dated *Le Corbusier 1928* on the
stretcher

51¼ in. by 35 in.
130 cm by 88.5 cm

(See Illustration)



Lot 12

TUESDAY 1ST JULY 1969

12 LA PÊCHEUSE D'HUITRES D'ARCACHON

signed and dated L-C '28

16½ in. by 13 in.
41 cm by 33 cm

This is one of a number of paintings of this subject which the artist painted while staying at various times in Arcachon. A larger painting of the same subject was exhibited in *Peintures de Le Corbusier*, Galerie Heidi Weber, Zurich, November 1961, no. 7.

(See Illustration)

13 NATURE MORTE À LA FOURCHETTE

signed and dated *Le Corbusier* '29; titled and dated on the reverse

57½ in. by 44¾ in.
146 cm by 113.5 cm

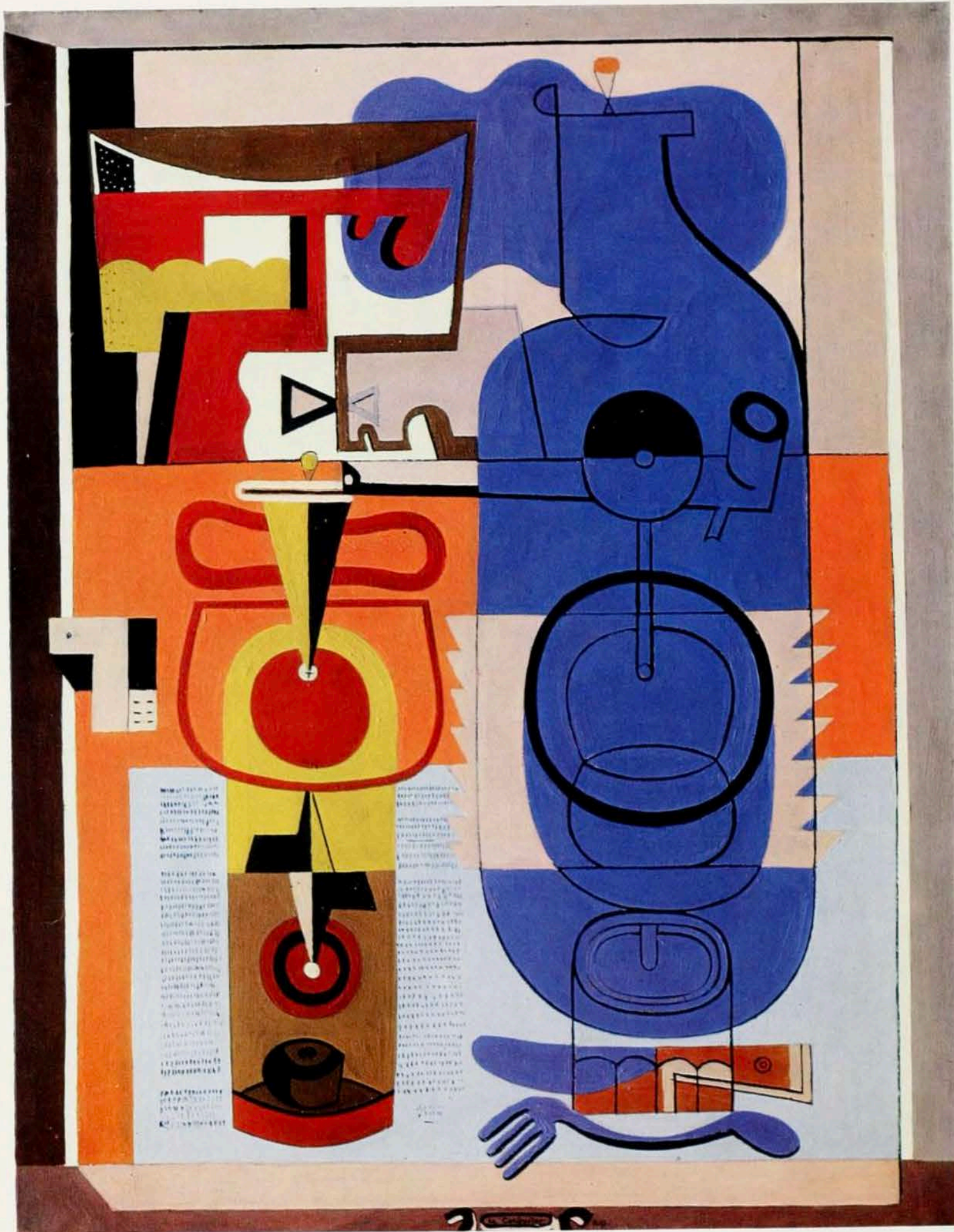
On the reverse is a small sketch in oil with inscriptions of mathematic equations.

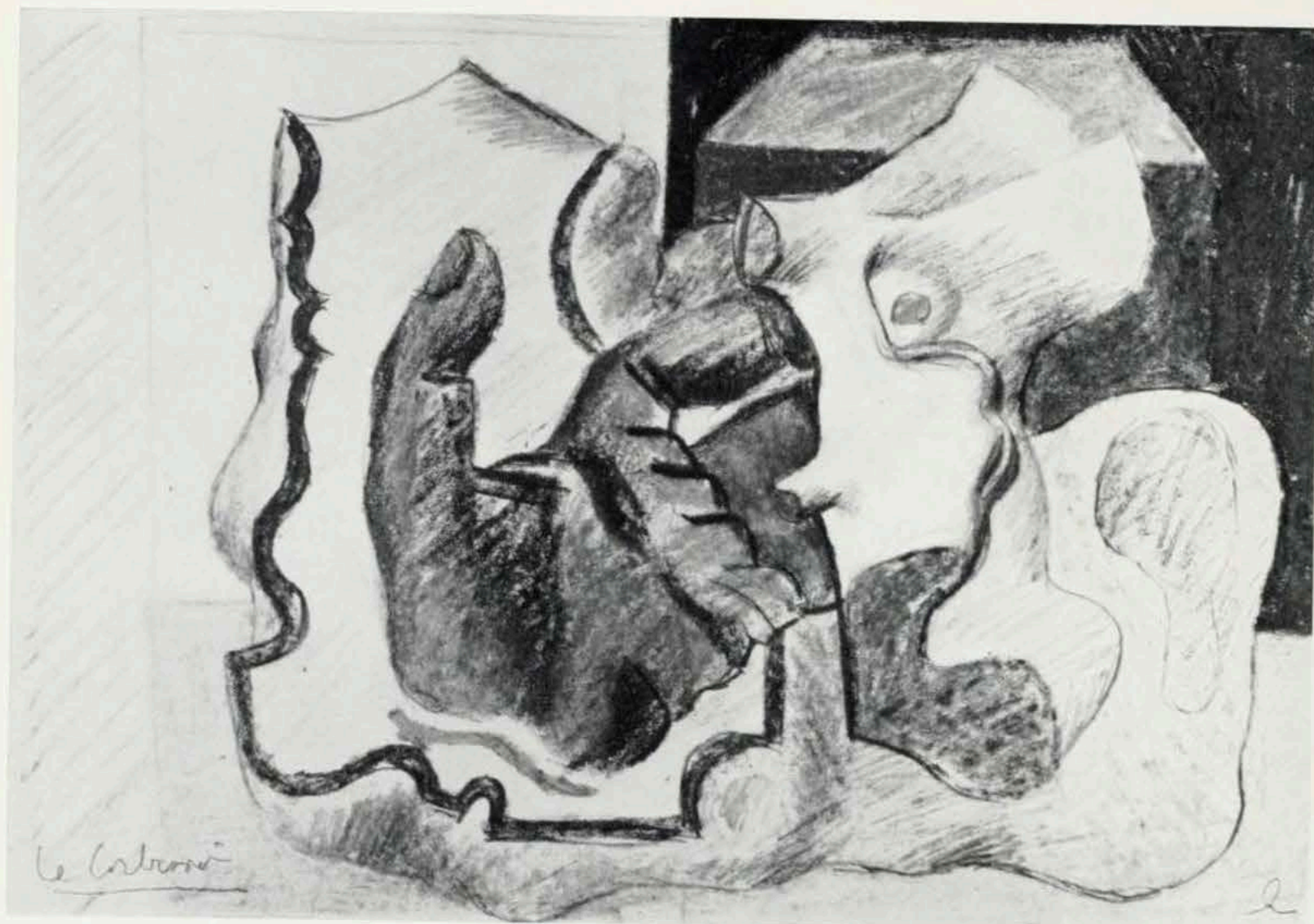
EXHIBITED: Paris, Galerie Denise René, *Le Corbusier*, 1952.

Paris, Musée National d'Art Moderne, *Le Corbusier*, November 1962–January 1963, no. 162.

SEE: W. Boesiger and H. Girsberger, *Le Corbusier 1910–65*, Les Editions d'Architecture, Zurich 1967, p. 301 (reproduced).

(See Illustration)





Lot 14

TUESDAY 1ST JULY 1969

14 LA MAIN ROUGE

coloured crayons and pencil, signed *Le Corbusier*

8½ in. by 12 in.
21 cm by 30.5 cm

Drawn *circa* 1930. This is a study for a painting reproduced in Jean Badovici, *Le Corbusier – Œuvres Plastiques*, Editions Albert Morancé, Paris, n.d., plate 10.

(See Illustration)



TUESDAY 1ST JULY 1969

15 LÉA

signed and dated *Le Corbusier '31*; signed, titled and dated *Le Corbusier 1931* and signed and dated *L-C 1931* on the reverse

57½ in. by 45 in.
146 cm by 114 cm

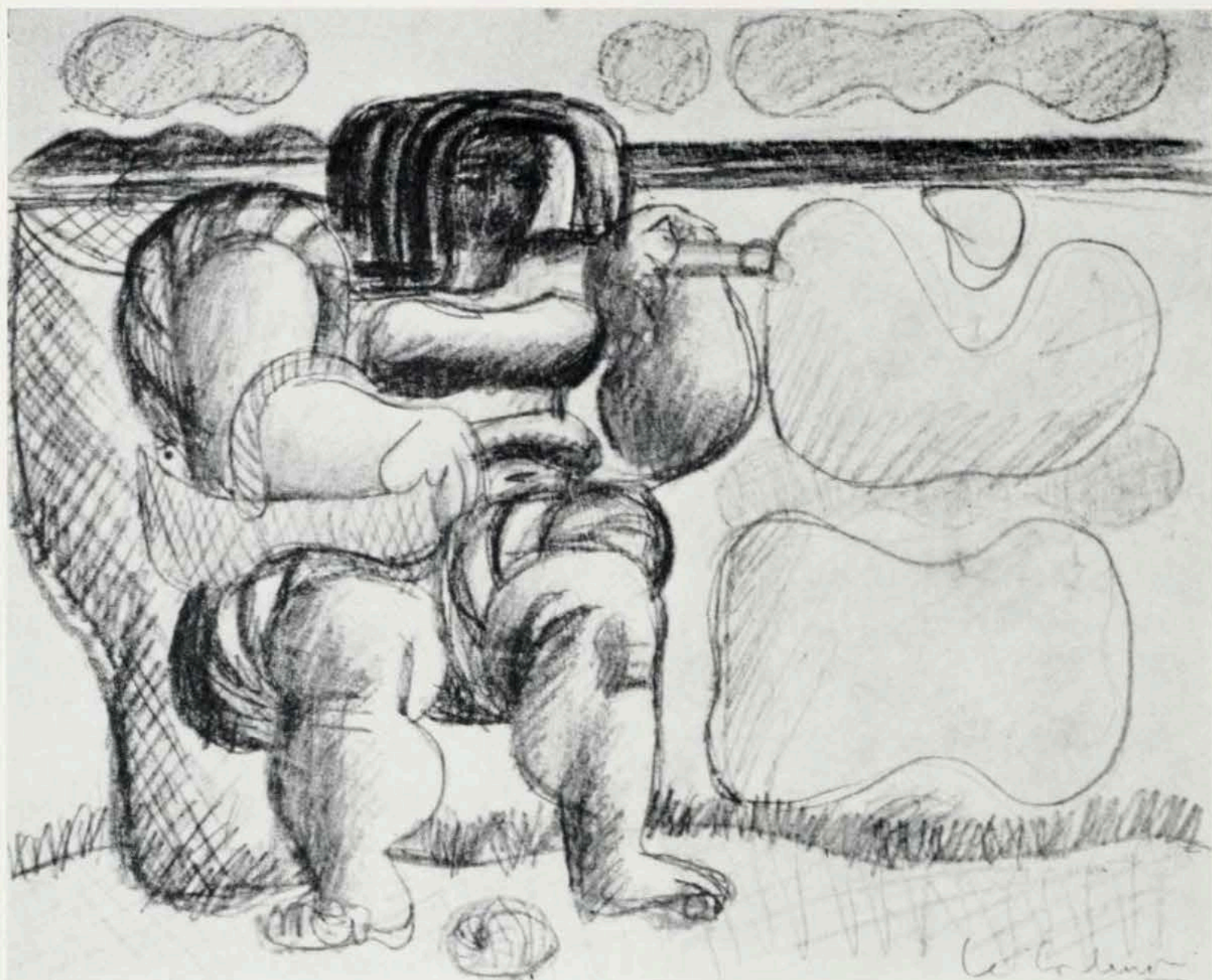
On the reverse is a small sketch in oil

EXHIBITED: Zurich, Galerie Heidi Weber, *Peintures et Dessins de Le Corbusier*, December 1962–January 1963, no. 15.

SEE: Jean Badovici, *Le Corbusier – Œuvres Plastiques*, Editions Albert Morancé, Paris, n.d., plate 11.

S. Von Moos, *Le Corbusier*, Editions Huber, Fraunfeld and Stuttgart 1968, no. 70.

(See Illustration)



16 LA PÊCHEUSE D'HUITRES D'ARCACHON

coloured crayons and pencil, signed *Le Corbusier*

8½ in. by 10¾ in.
21 cm by 27 cm

Drawn in 1932. See note to lot 12.

(See Illustration)



17 LES DEUX FEMMES

coloured crayons and pencil, signed and dated
Le Corbusier '32

12½ in. by 8½ in.
31 cm by 21 cm

(See Illustration)



Lot 18

TUESDAY 1ST JULY 1969

18 PERSPECTIVE ANIMÉE

signed and dated *Le Corbusier '32*: signed with the initials and dated 1932, signed again and titled, both on the reverse, also inscribed *Urbanisme Alger* on the stretcher 35 in. by 57½ in.
89 cm by 146 cm

This painting is probably related to an idea conceived in Algiers where he went several times from 1930 to 1942.

EXHIBITED: Paris, Galerie Roland Balaÿ et Louis Carré, *Le Corbusier*, 1938, no. 8.

SEE: Jean Badovici, *Le Corbusier – Œuvres Plastiques*, Editions Albert Morancé, Paris, n.d., plate 15 (entitled *Le Chameau hypothétique*).

(See Illustration)



Lot 19

TUESDAY 1ST JULY 1969

19 LA CHARETTE À BOIS ET LES BAIGNEUSES

signed and dated L.-C. '35; signed, titled and dated on the reverse

35 in. by 45 $\frac{3}{4}$ in.
89 cm by 116 cm

EXHIBITED: Paris, Musée National d'Art Moderne, *Le Corbusier*, November 1962-January 1963, no. 169.

(See Illustration)



Lot 20

TUESDAY 1ST JULY 1969

20 DEUX FIGURES AU TRONC D'ARBRE JAUNE

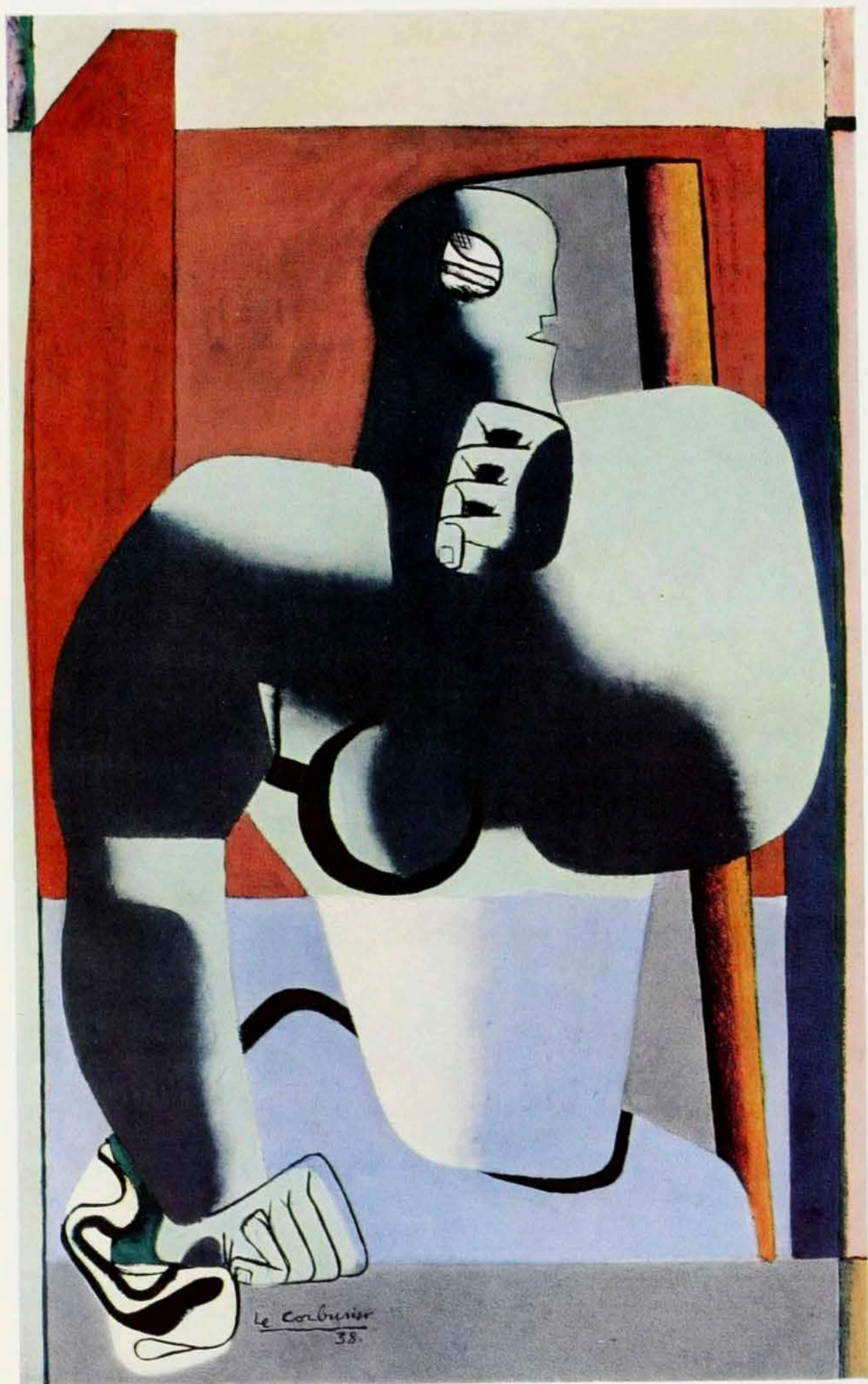
signed and dated *Le Corbusier* '37; signed, titled and dated on the stretcher

51½ in. by 63¾ in.
131 cm by 162 cm

EXHIBITED: Paris, Galerie Roland Balaÿ et Louis Carré, *Le Corbusier*, 1938, Paris, Musée National d'Art Moderne, *Le Corbusier*, November 1962–January 1963, no. 173.

SEE: Jean Badoy, *Le Corbusier – Œuvres Plastiques*, Editions Albert Morancé Paris, n.d., plate 26.

(See Illustration)



Lot 21

TUESDAY 1ST JULY 1969

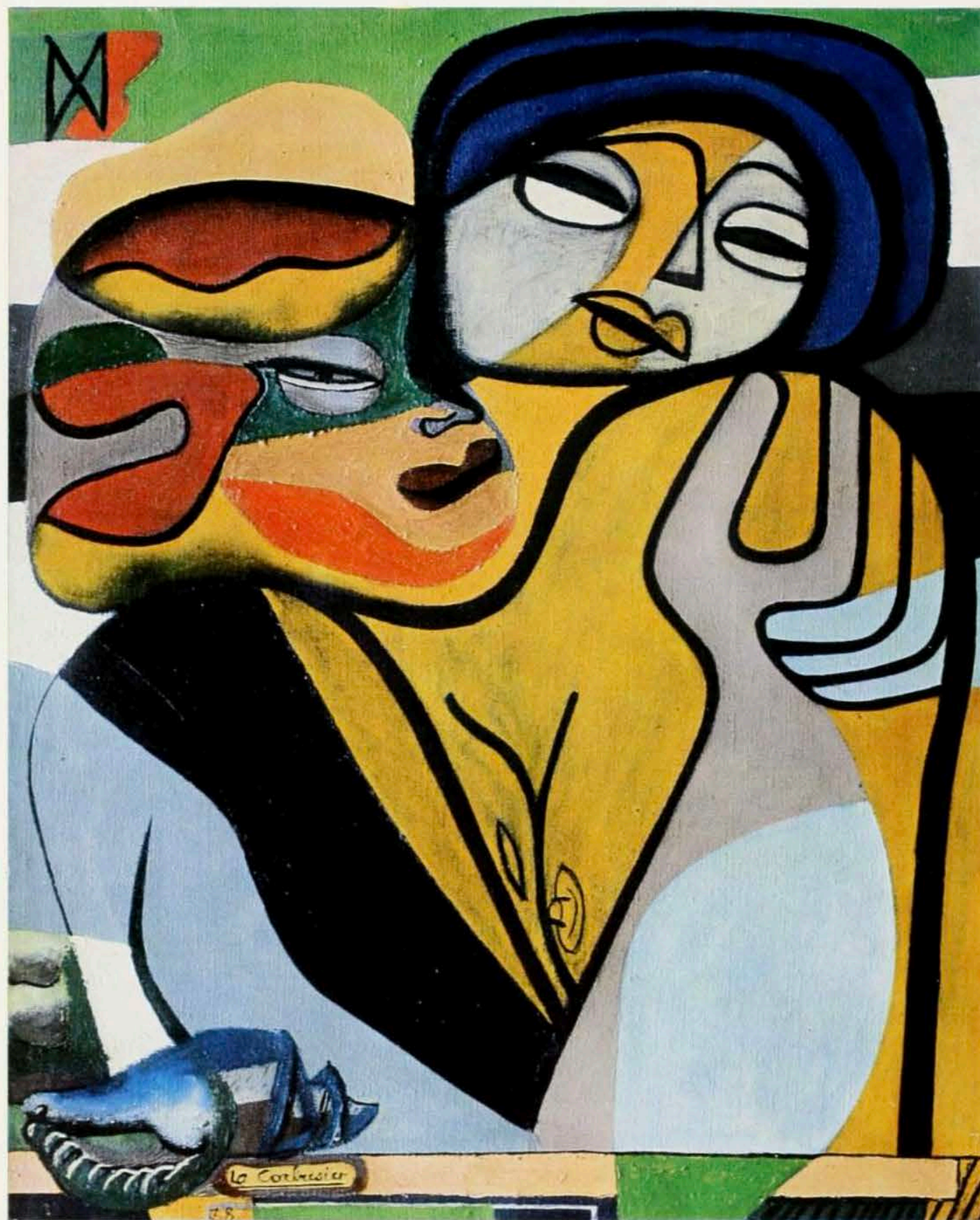
21 ATHLÈTE VERT

signed and dated *Le Corbusier* '38

51 in. by 32 in.
129.5 cm by 81 cm

EXHIBITED: Paris, Galerie Roland Balay et Louis Carré, *Le Corbusier*, 1938, no. 15.
Zurich, Centre Le Corbusier-Heidi Weber, *Peintures - Le Corbusier*, February-May 1968.

(See Illustration)



Lot 22

TUESDAY 1ST JULY 1969

22 LES DEUX SŒURS

signed and dated *Le Corbusier '38*; dedicated and dated
on the reverse

39½ in. by 32 in.
100 cm by 81 cm

(See Illustration)



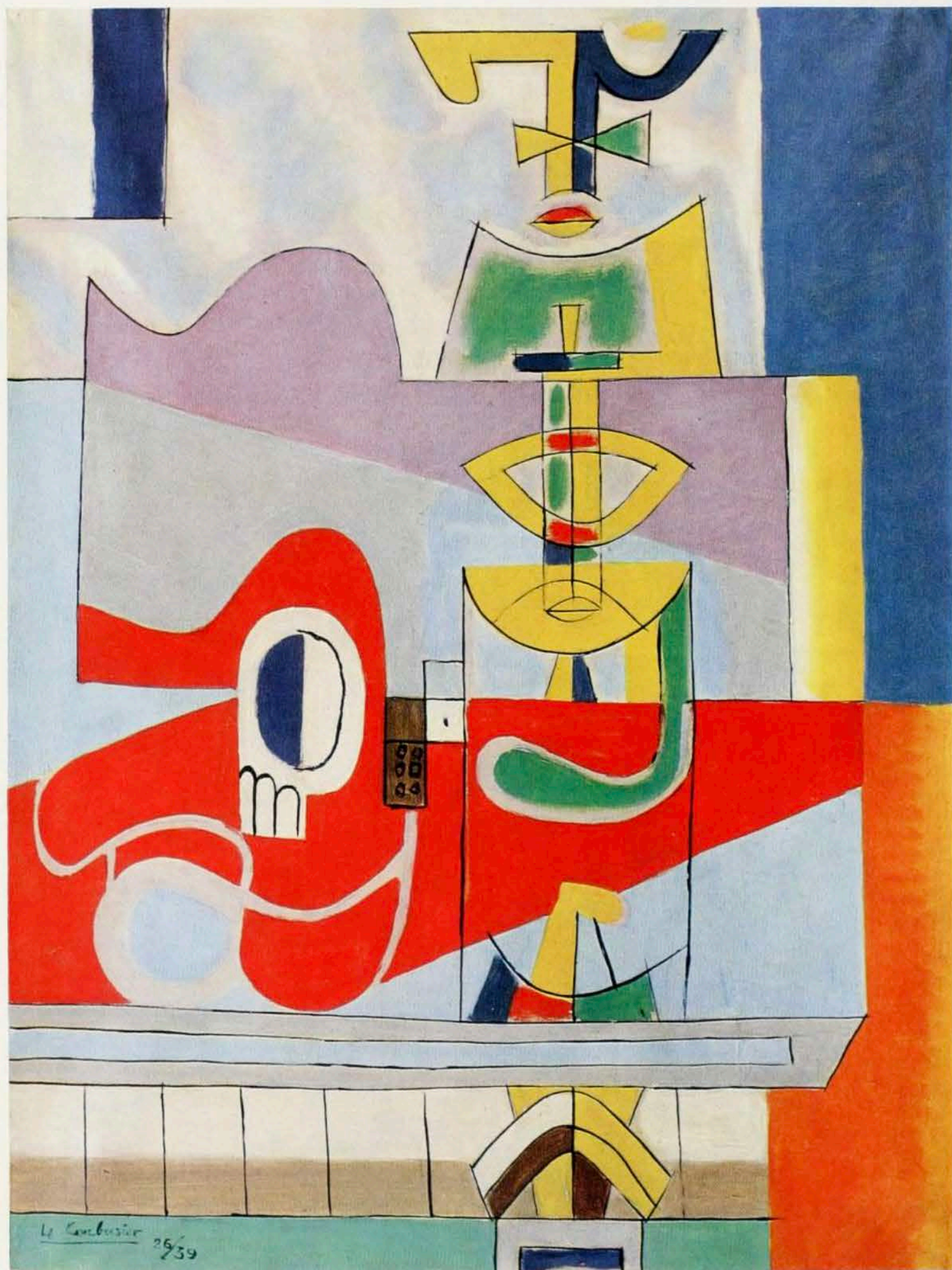
23 ÉTREINTE

signed and dated *Le Corbusier '38*; signed, titled and dated on the stretcher

63 $\frac{3}{4}$ in. by 51 $\frac{1}{4}$ in.
162 cm by 130 cm

EXHIBITED: Zurich, Kunsthaus, *Le Corbusier*, June–August 1957, no. 23.
Paris, Musée National d'Art Moderne, *Le Corbusier*, November 1962 – January 1963, no. 174.

(See Illustration)



TUESDAY 1ST JULY 1969

24 TOTEM

Signed and dated *Le Corbusier 26/39*; signed, titled and dated *Le Corbusier 26/39* on the reverse.

51¼ in. by 38½ in.
130 cm by 97 cm

EXHIBITED: Berne, Kunsthalle, *Le Corbusier*, July–September, 1954, no. 11.
Paris, Musée National d'Art Moderne, *Le Corbusier*, November 1962–January 1963, no. 177.

(See Illustration)



Lot 25

TUESDAY 1ST JULY 1969

25 MAINS CROISÉES SUR LA TÊTE

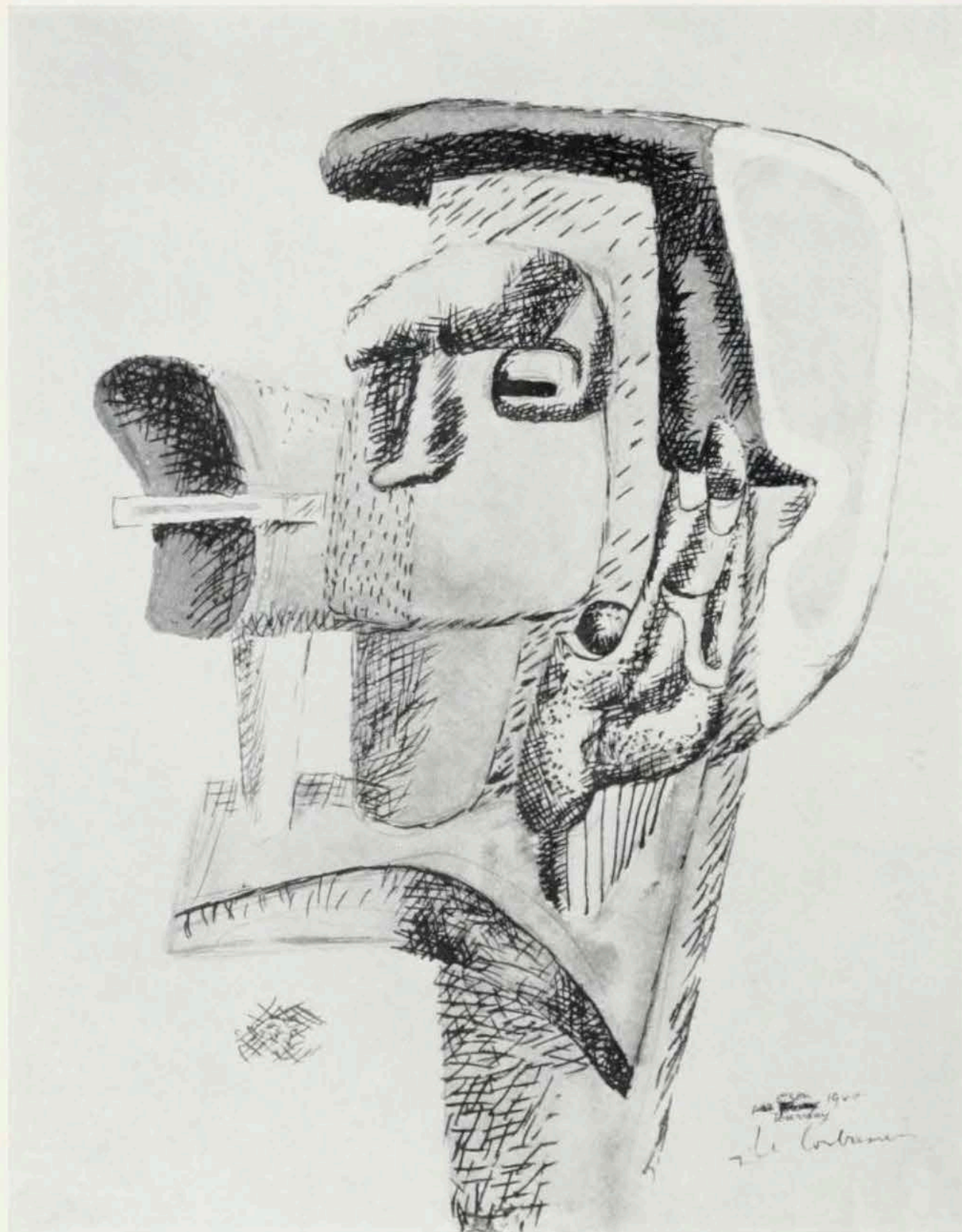
signed and dated *Le Corbusier* '28-39; titled on the stretcher and dated *19 mars 1939 repris 12 mai 1940* on the reverse

39½ in. by 32 in.
100 cm by 81 cm

This painting is probably related to an idea conceived in 1928, though, as it was often his habit, he started it in 1939 and finished it in 1940.

EXHIBITED: Zurich, Galerie Heidi Weber, *Peintures et Dessins de Le Corbusier*, December 1962-January 1963, no. 16.

(See Illustration)



Lot 26

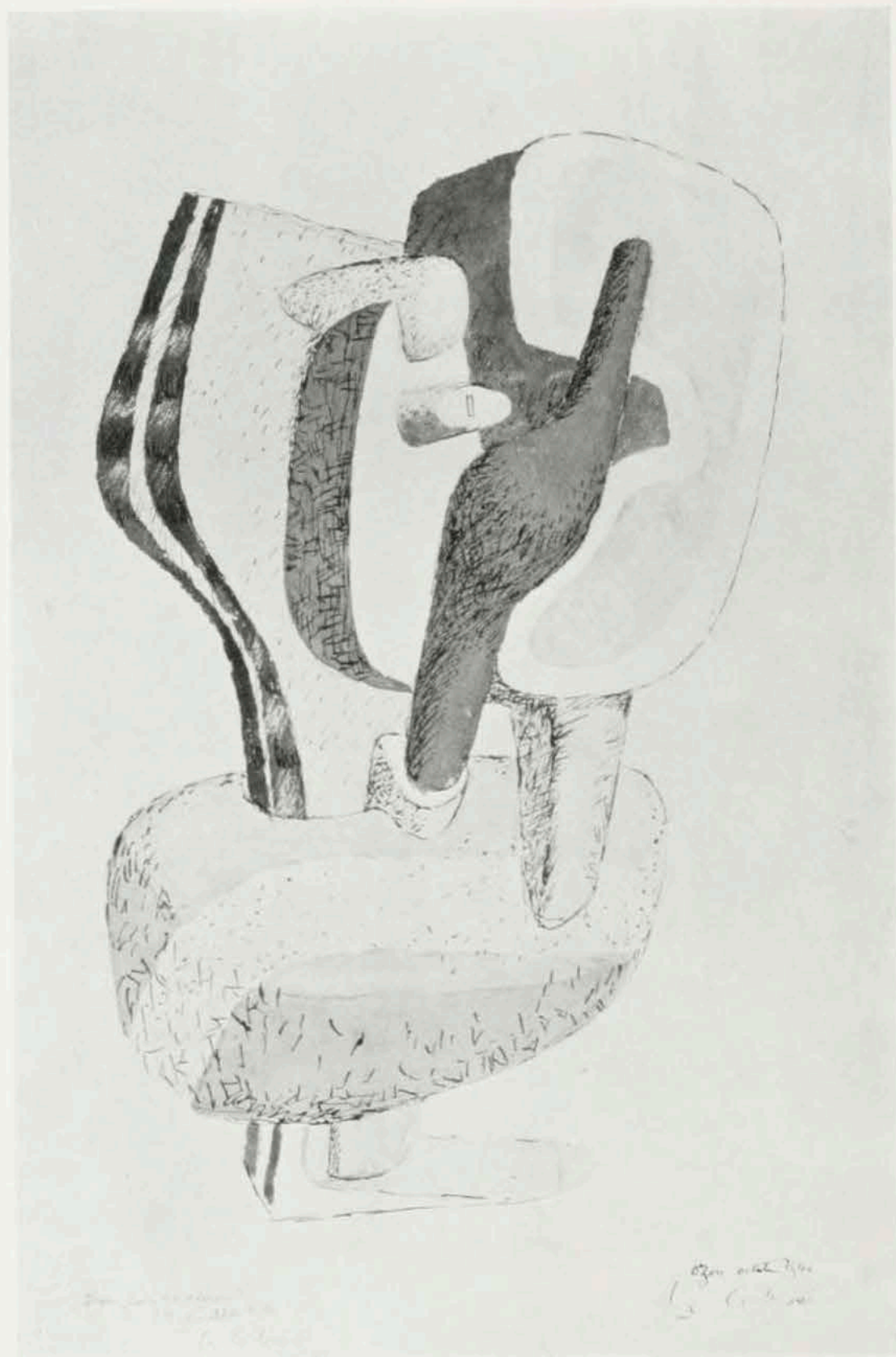
TUESDAY 1ST JULY 1969

26 ETUDE DE SCULPTURE

watercolour, pen and indian ink on paper table cloth,
signed, inscribed and dated *Le Corbusier, Ozon par*
Tournay 1940

19½ in. by 15½ in.
49.5 cm by 39.5 cm

(See Illustration)



Lot 27

TUESDAY 1ST JULY 1969

27 ETUDE DE TAPISSERIE

watercolour, pen and indian ink, signed, inscribed and dated *Le Corbusier Ozon octobre 1940* and *Bon pour tapisserie 17 juillet '64*; signed on the reverse

19 $\frac{3}{4}$ in. by 13 in.
50 cm by 33 cm



28 CARNIVAL

watercolour and collage, pen, brush and indian ink,
signed and dated *Le Corbusier - Ozon 40*

8 in. by 10½ in.
20.5 cm by 26.5 cm

(See Illustration)



29 LES TROIS FEMMES ASSISES

charcoal, coloured crayons and wash, signed and dated
Le Corbusier 40-46

24¾ in. by 19 in.
63 cm by 48 cm

See note to lot 25.

(See Illustration)



TUESDAY 1ST JULY 1969

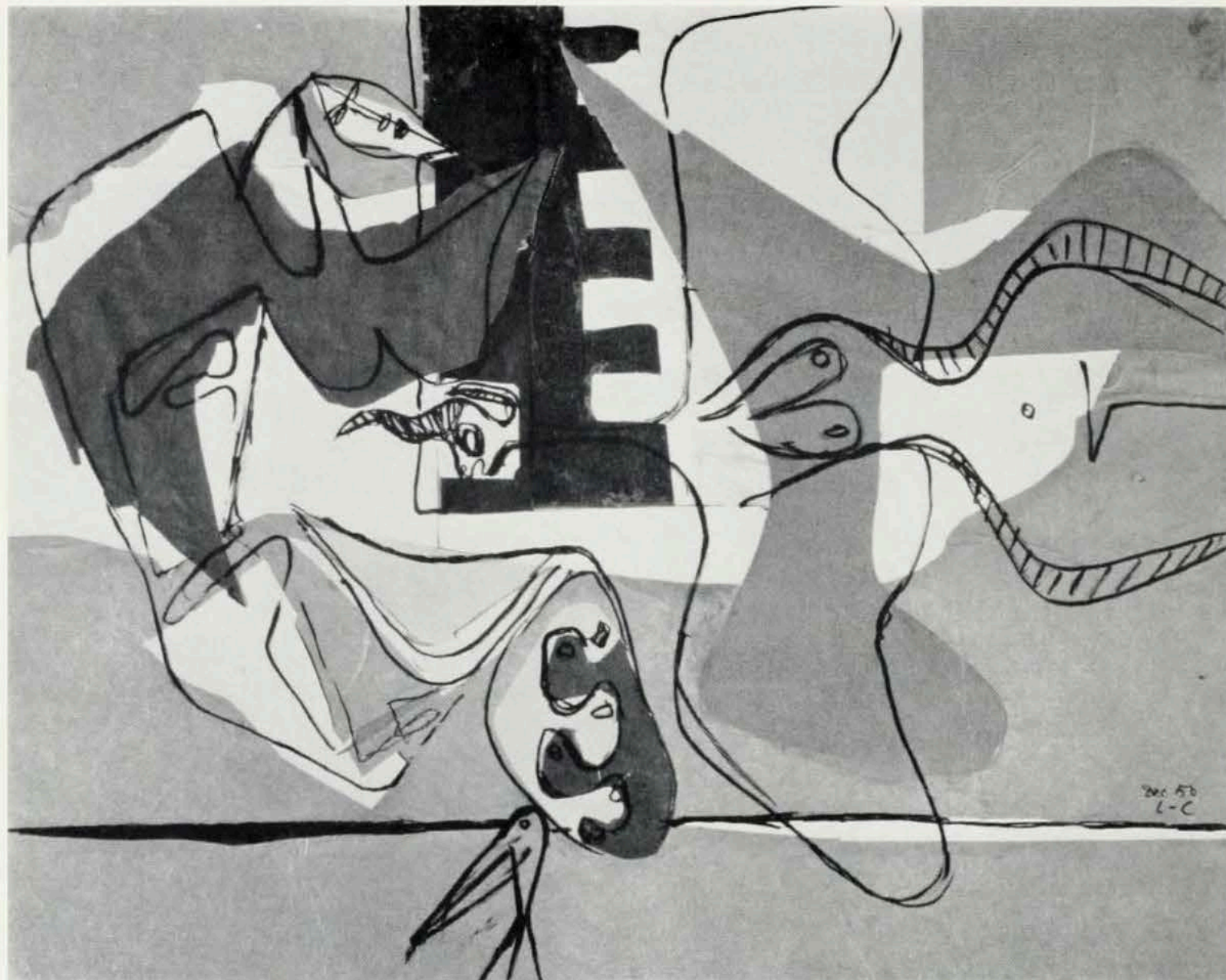
30 NATURE MORTE À L'ÉCHARPE ROUGE

signed and dated *Le Corbusier '40*; signed, titled and dated *Le Corbusier 1940* on the reverse

38½ in. by 51¼ in.
97 cm by 130 cm

EXHIBITED: Zurich, Kunsthaus, *Le Corbusier*, June–August 1957, no. 25.
Zurich, Galerie Heidi Weber, *Peintures Grands Formats*, March–April 1964,
no. 1.
Zurich, Centre Le Corbusier–Heidi Weber, *Peintures – Le Corbusier*, February
–May 1968, plate 17.

(See Illustration)



Lot 31

TUESDAY 1ST JULY 1969

31 L'ALLÉGRESSE

collage and brush and indian ink on brown paper laid down on board, signed and dated *L-C Dec. '50*

20 in. by 25 $\frac{3}{4}$ in.
51 cm by 65.5 cm

(See Illustration)

32 FORMES, COULEURS, VOLUMES

polychrome and natural wood sculpture

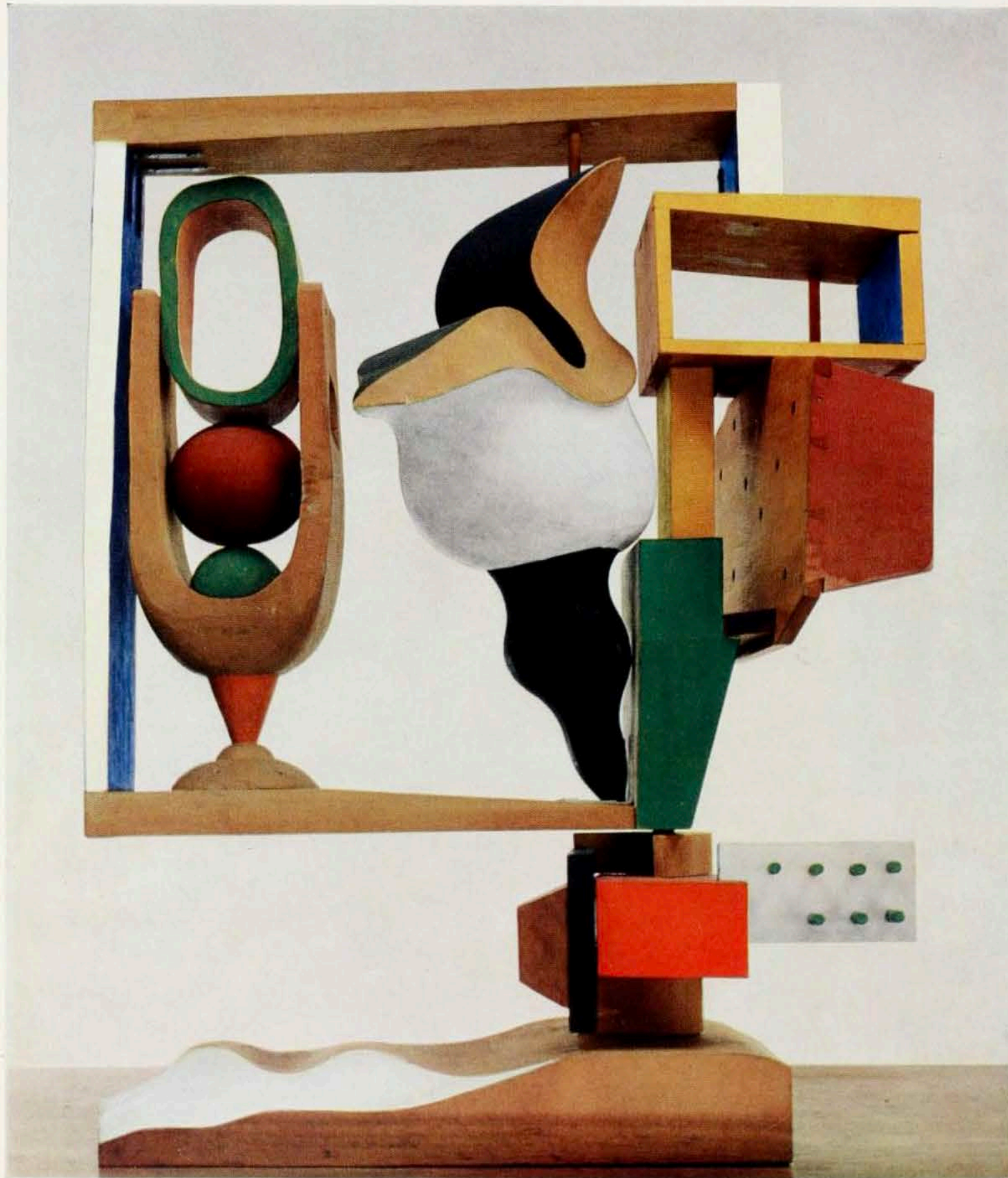
height 36½ in.
92.5 cm

Executed in June 1957.

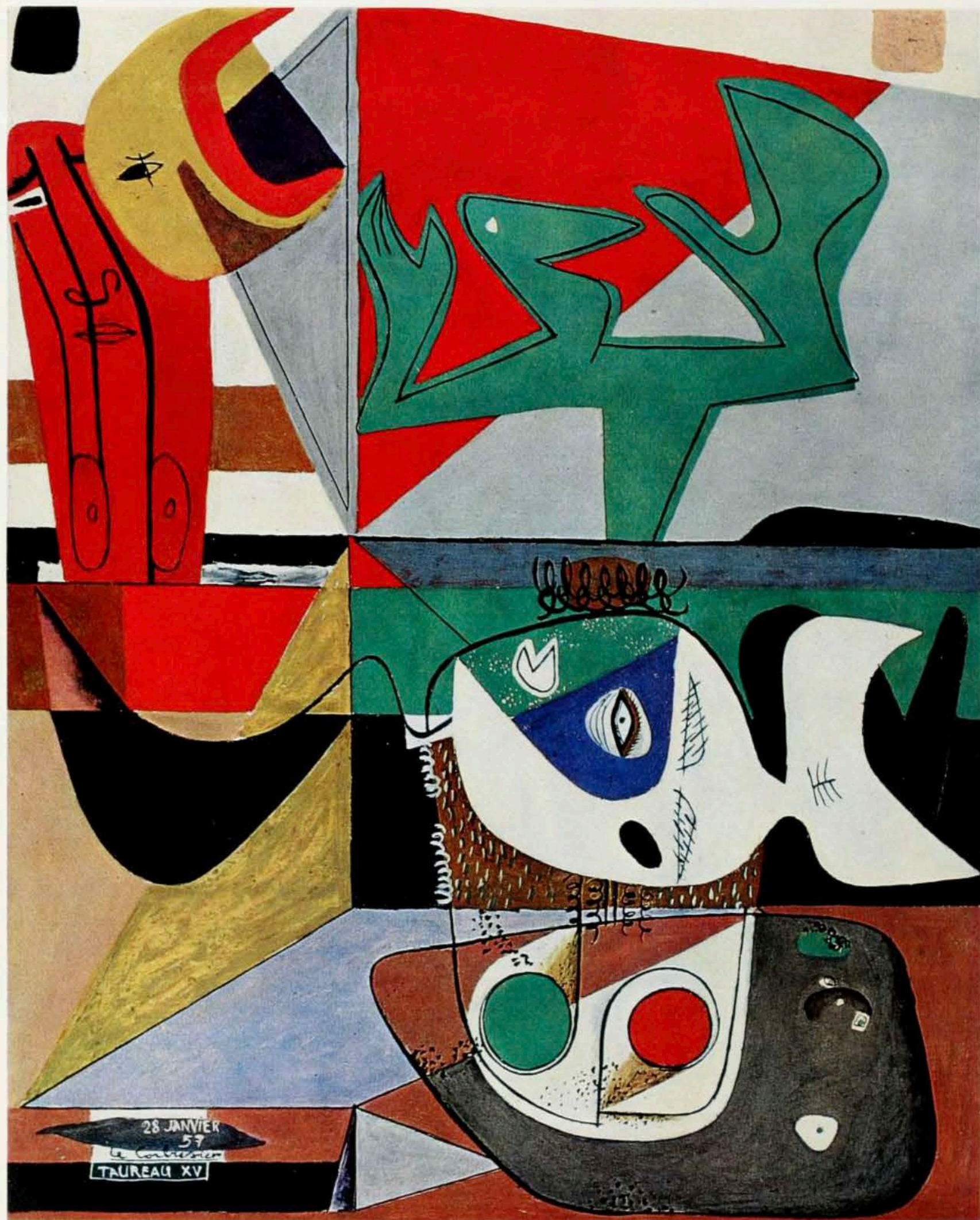
Note: Joseph Savina, who was a Breton wood worker and a sculptor as well as a friend of Le Corbusier, worked closely with him on this and all the sculptures he executed.

Exhibited: Paris, Musée National d'Art Moderne, *Le Corbusier*, November 1962 – January 1963, p.64 (illustrated)

(See Illustration)



Lot 32



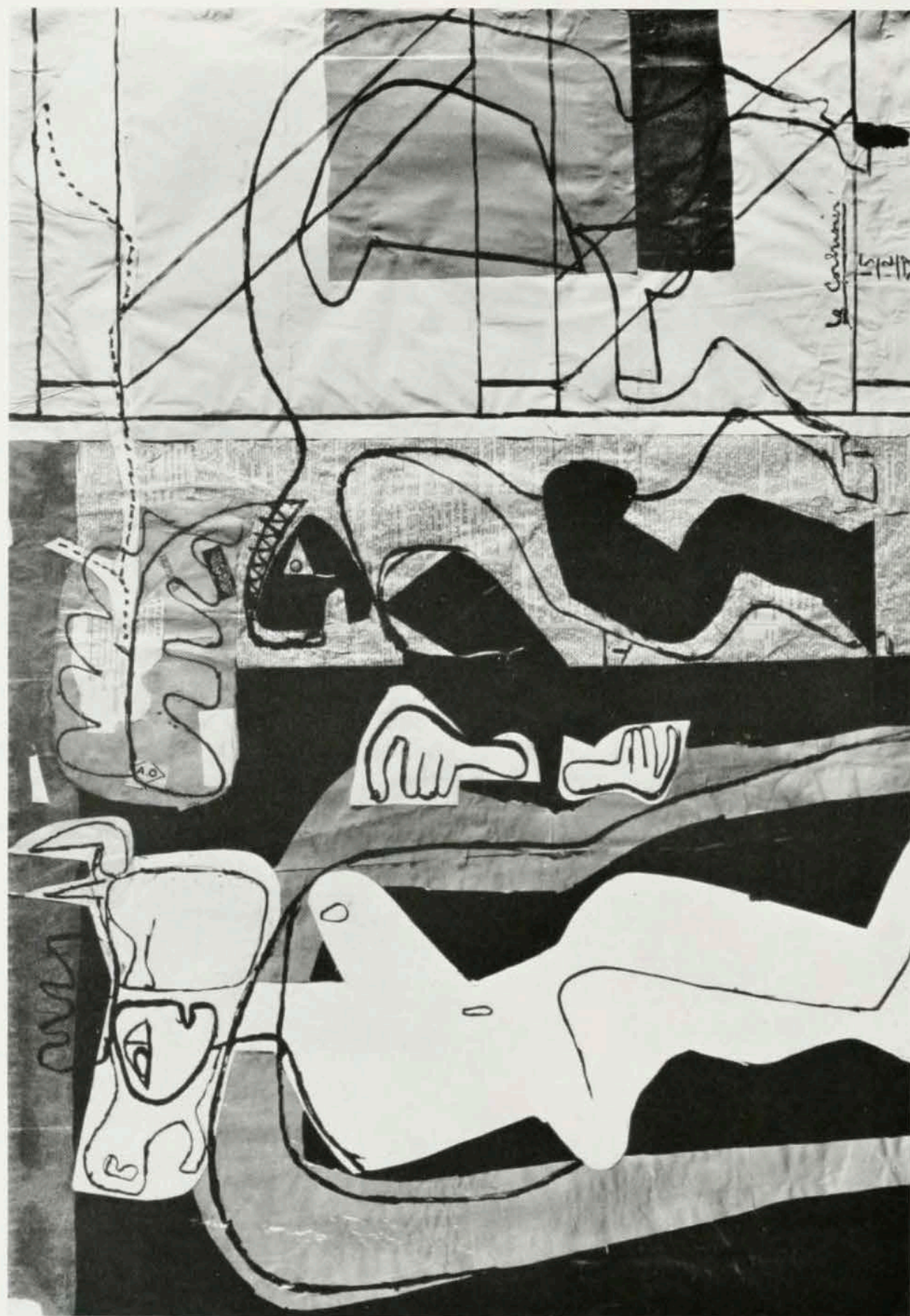
33 TAUREAU XV

signed, titled and dated *Le Corbusier 28 janvier '57*;
signed, titled and dated on the reverse

63½ in. by 50¾ in.
161.5 cm by 129 cm

EXHIBITED: Zurich, Kunsthaus, *Le Corbusier*, June–August 1957, no. 36.
Zurich, Galerie Heidi Weber, *Peintures – Le Corbusier*, November 1961, no. 1.
Paris, Musée National d'Art Moderne, *Le Corbusier*, November 1962–
January 1963, no. 187.
Zurich, Centre Le Corbusier–Heidi Weber, *Peintures – Le Corbusier*, Febru-
ary–May 1968, plate 15.

(See Illustration)



Lot 34

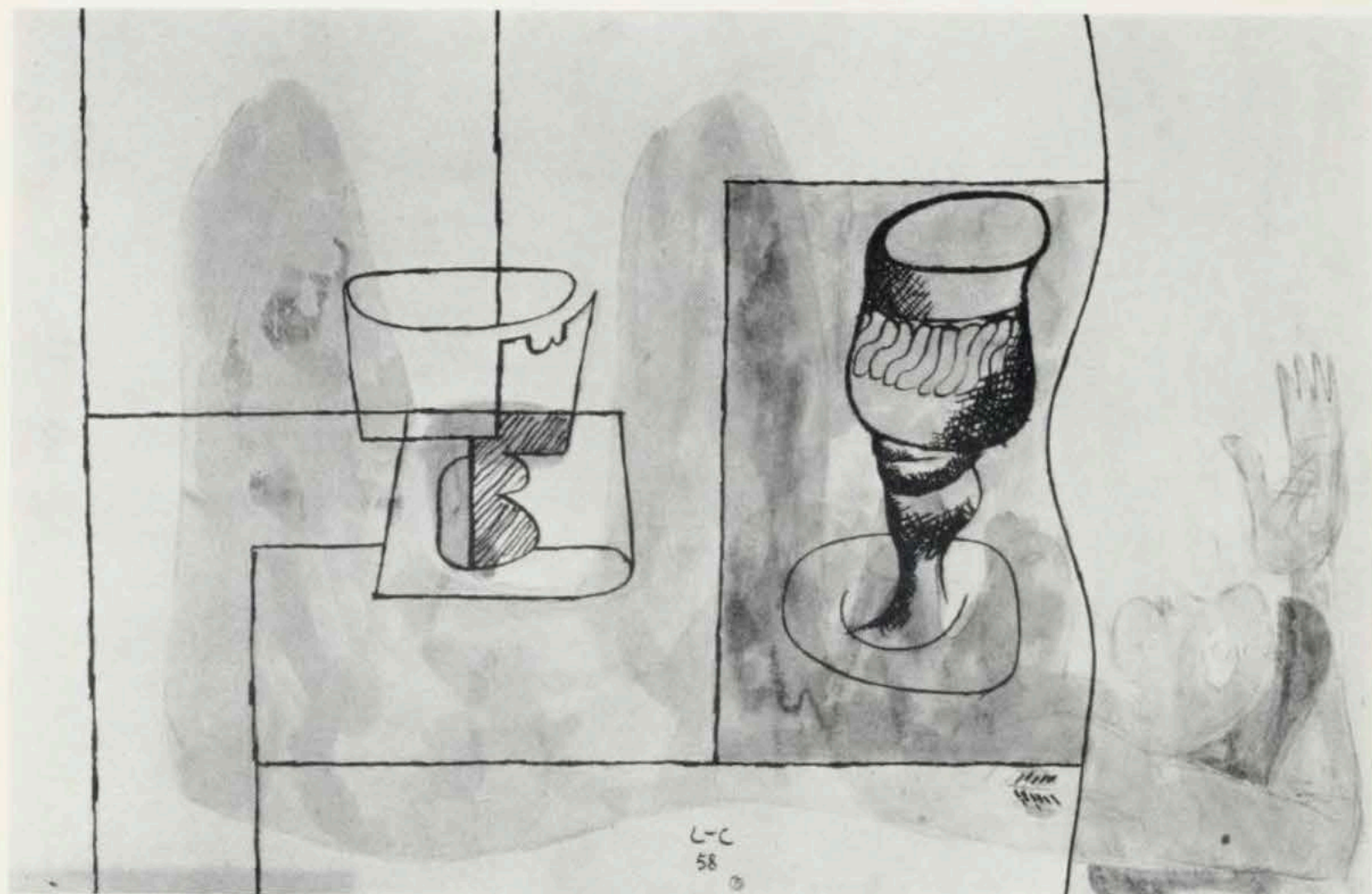
TUESDAY 1ST JULY 1969

34 LES AMAZONES

collage and brush and indian ink, signed and dated
Le Corbusier 15/12/58

27 $\frac{1}{4}$ in. by 40 in.
 69 cm by 101.5 cm

(See Illustration)



Lot 35

TUESDAY 1ST JULY 1969

35 IVRESSE

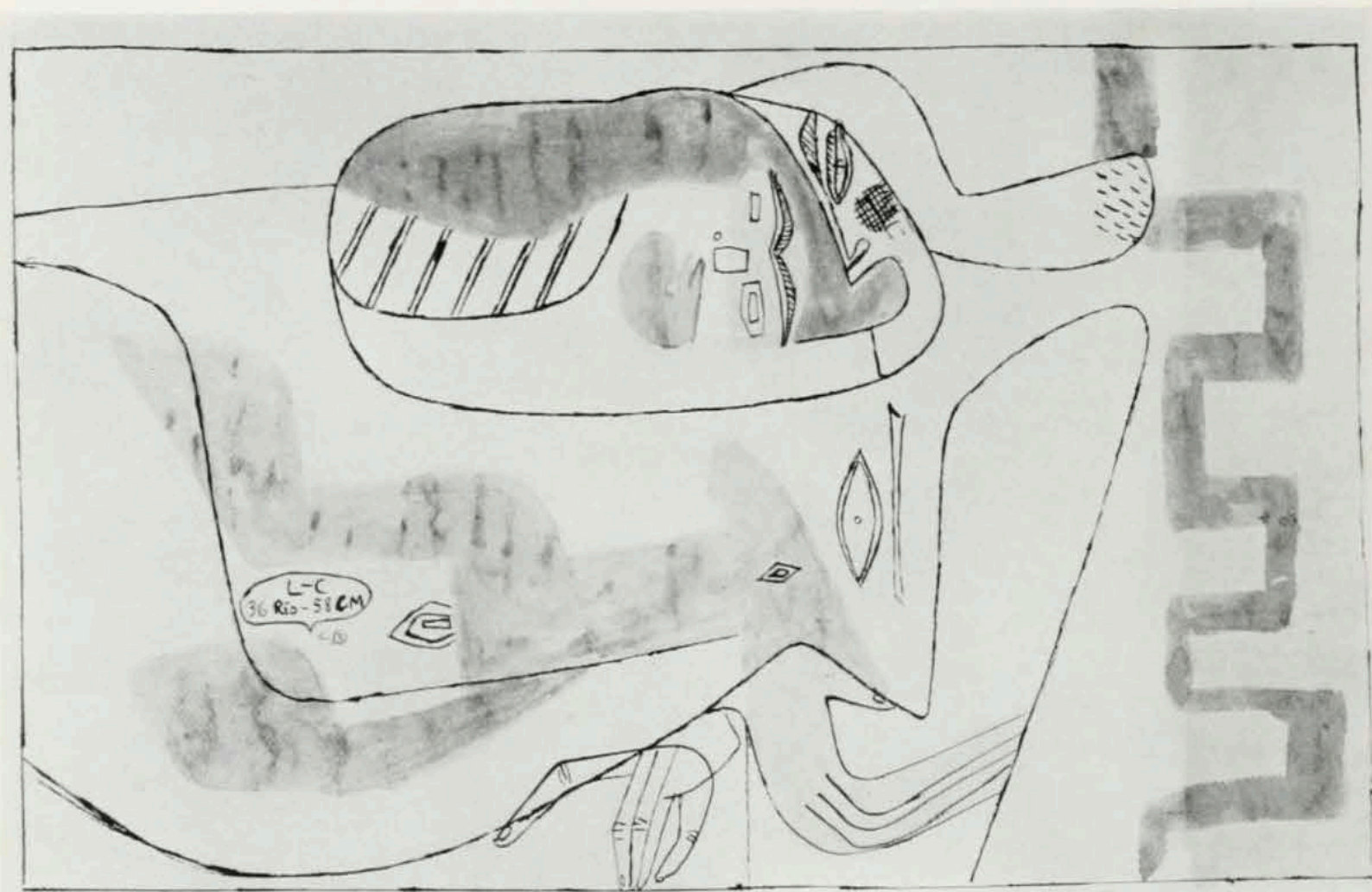
brush and indian ink and watercolour on paper laid down on board, signed with the initials *L-C '58*

24 $\frac{3}{4}$ in. by 38 $\frac{1}{2}$ in.
62.5 cm by 98 cm

This drawing is executed on a section of a paper table-cloth. This was very often the habit of Le Corbusier when on holiday at Cap Martin, the restaurant he frequently used was *L'Étoile de Mer*.

EXHIBITED: Zurich, Galerie Heidi Weber, *Peintures et Dessins de Le Corbusier*, December 1962–January 1963, no. 4.

(See Illustration)



36 LE RENARD

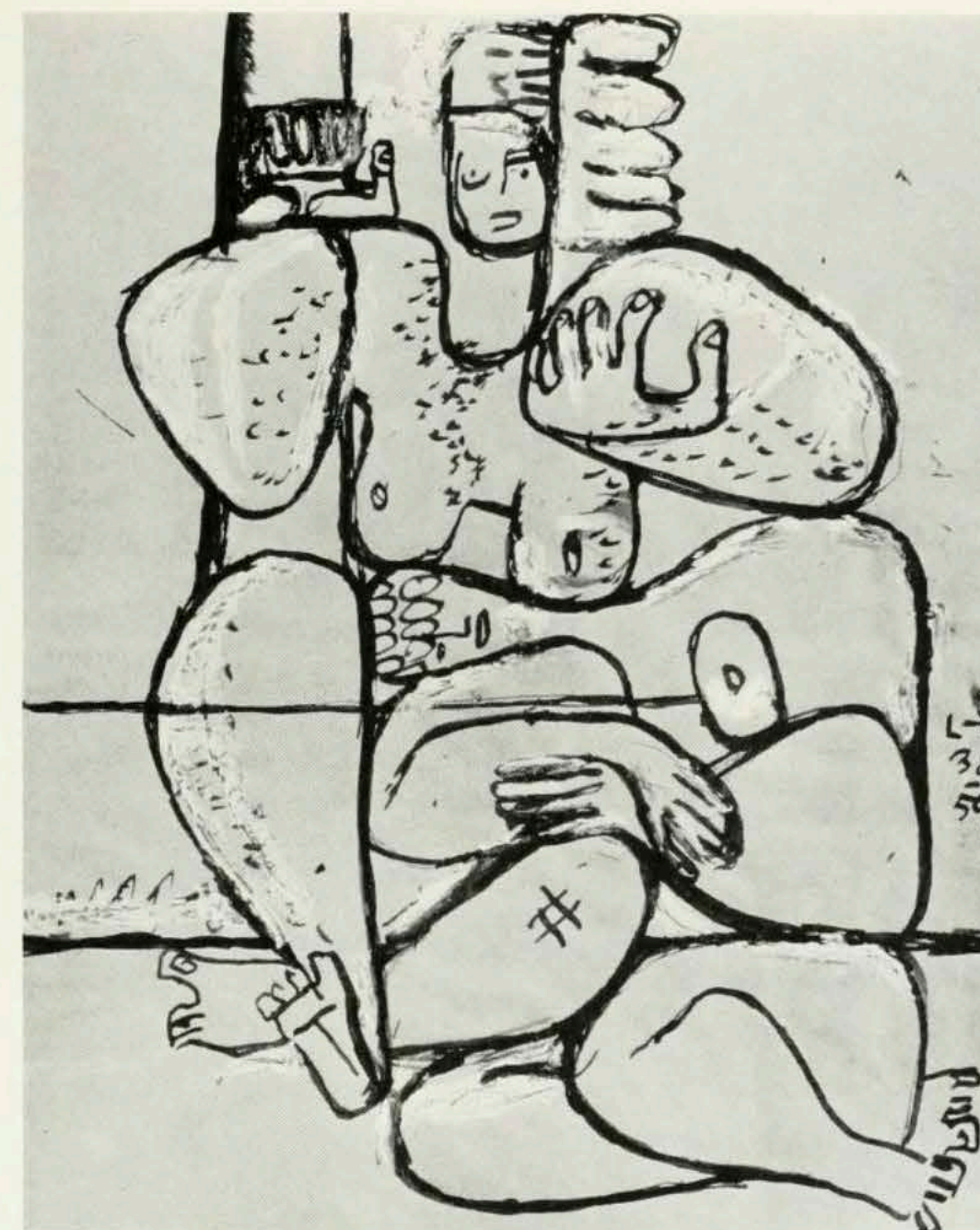
brush and indian ink and watercolour on paper laid down on board; signed, inscribed and dated L-C 36 Rio-58 C.M., and numbered C.3

24 $\frac{3}{4}$ in. by 38 $\frac{1}{2}$ in.
62.5 cm by 98 cm

Drawn in Cap Martin on a paper table-cloth. This drawing executed in 1958 is based on an idea conceived in Rio de Janeiro in 1936.

See note to lot 35.

(See Illustration)



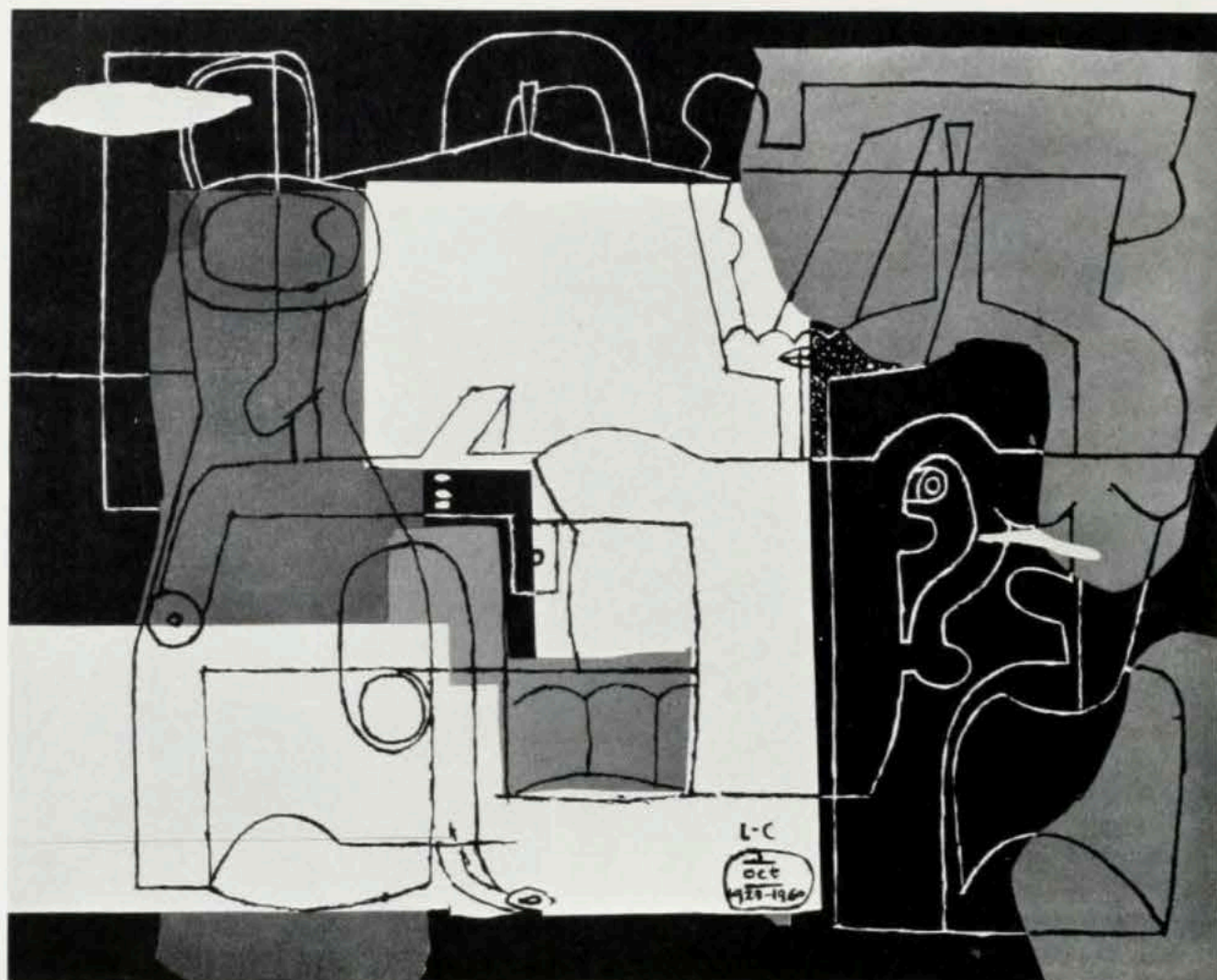
37 DEUX FEMMES

brush and indian ink and white gouache, signed and dated L-C. 38-59

17 in. by 13 $\frac{1}{2}$ in.
43 cm by 34 cm

See note to lot 25.

(See Illustration)



38 BOUTEILLES

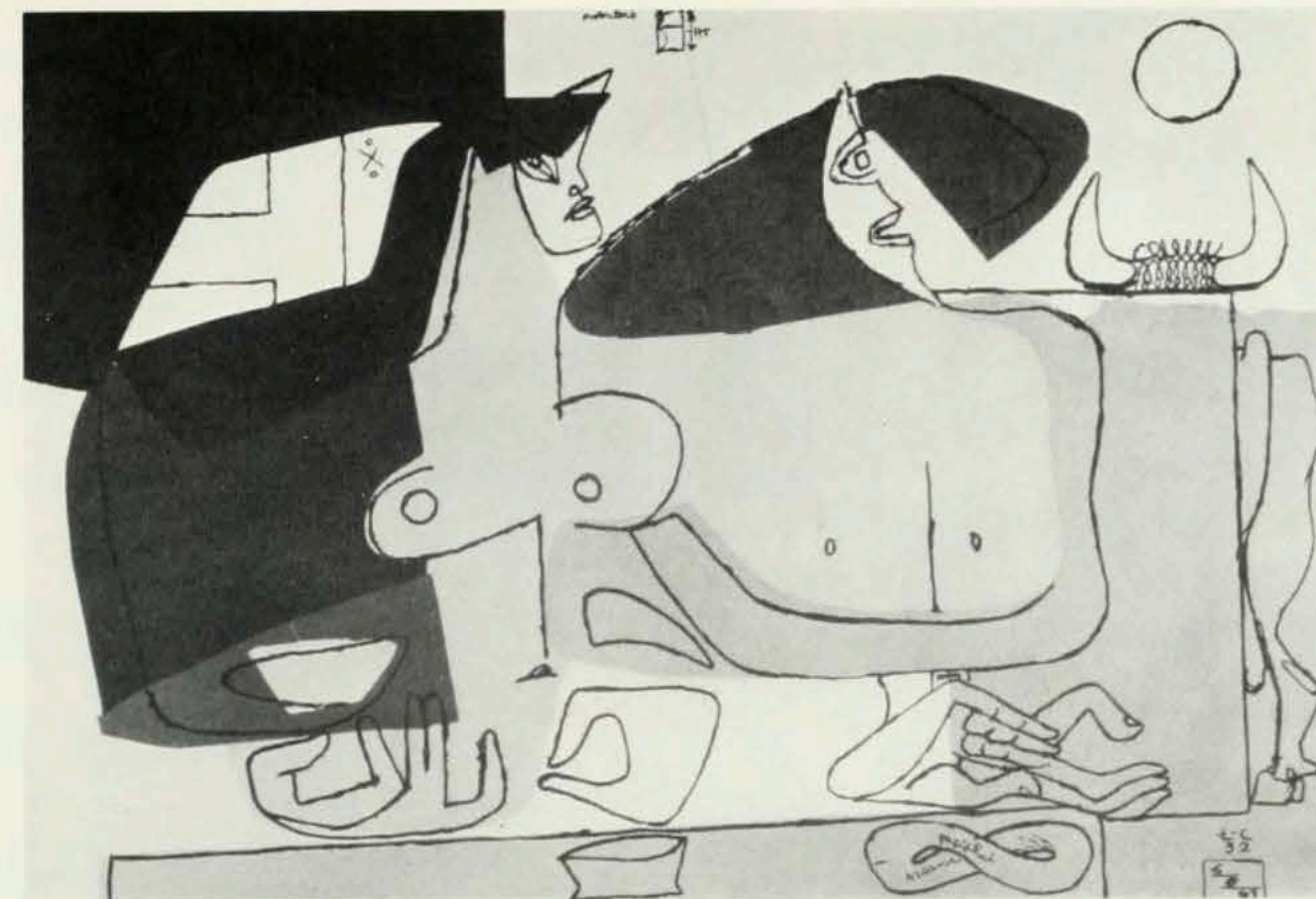
lithograph printed in colour, signed and dated
L-C Oct. 1923-1960 in the stone, signed by the artist
 in pencil and numbered 40/75, with margins

27 in. by 34½ in.
 68.5 cm by 87.5 cm

See note to lot 25.

SEE: *Œuvres Lithographiques – Le Corbusier*, Edition Centre Le Corbusier –
 Heidi Weber, Zurich, n.d., plate 5.

(See Illustration)



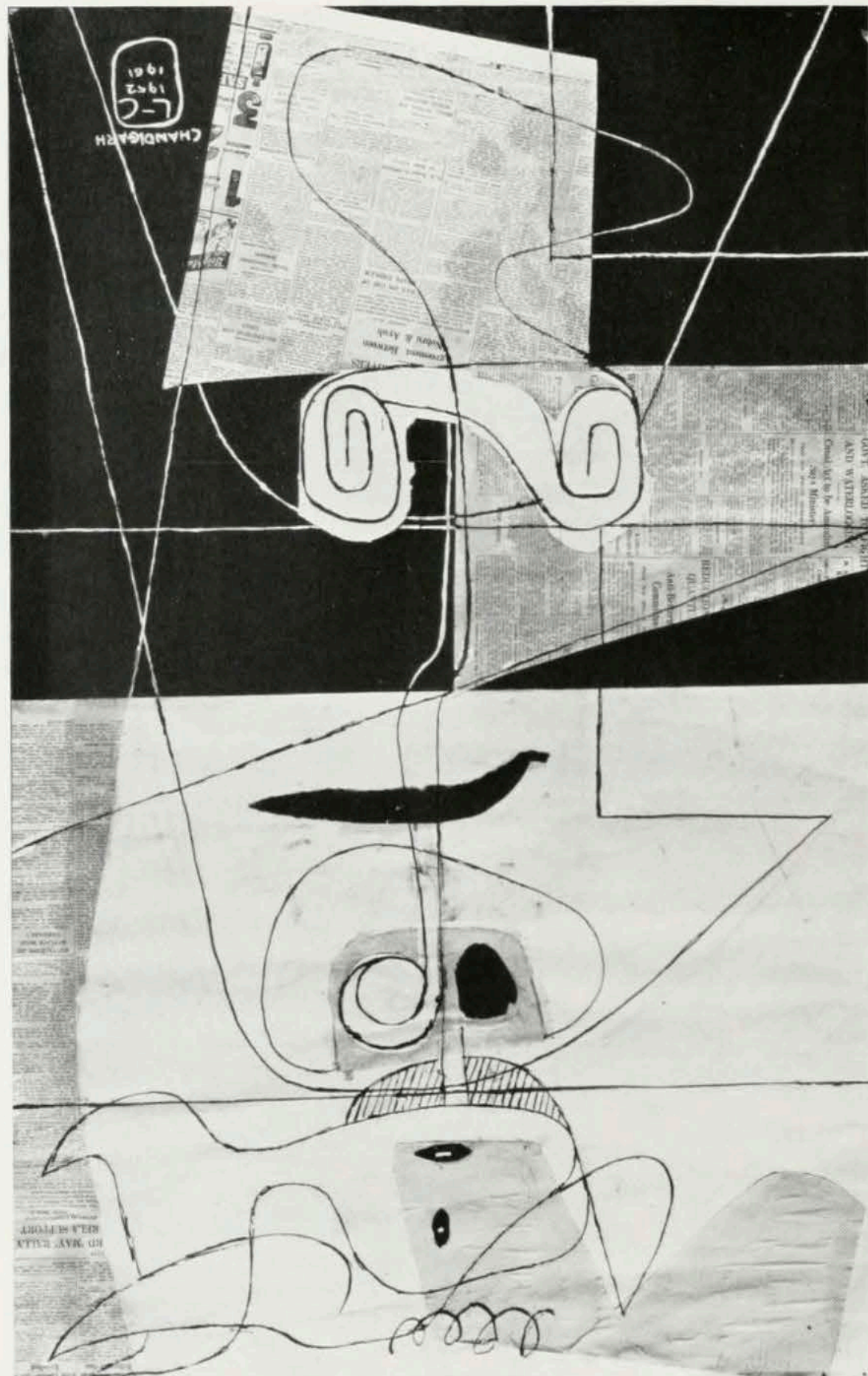
39 LA FEMME EN ROSE

lithograph printed in colour, signed and dated
L-C '32 6-6-61, and inscribed *Pasiphaë-Ariane* in the
 stone, signed by the artist in pencil and numbered
 47/75, with margins

27 in. by 38¾ in.
 68.5 cm by 98.5 cm

SEE: *Œuvres Lithographiques – Le Corbusier*, Edition Centre le Corbusier –
 Heidi Weber, Zurich, n.d., plate 7.

(See Illustration)



Lot 40

TUESDAY 1ST JULY 1969

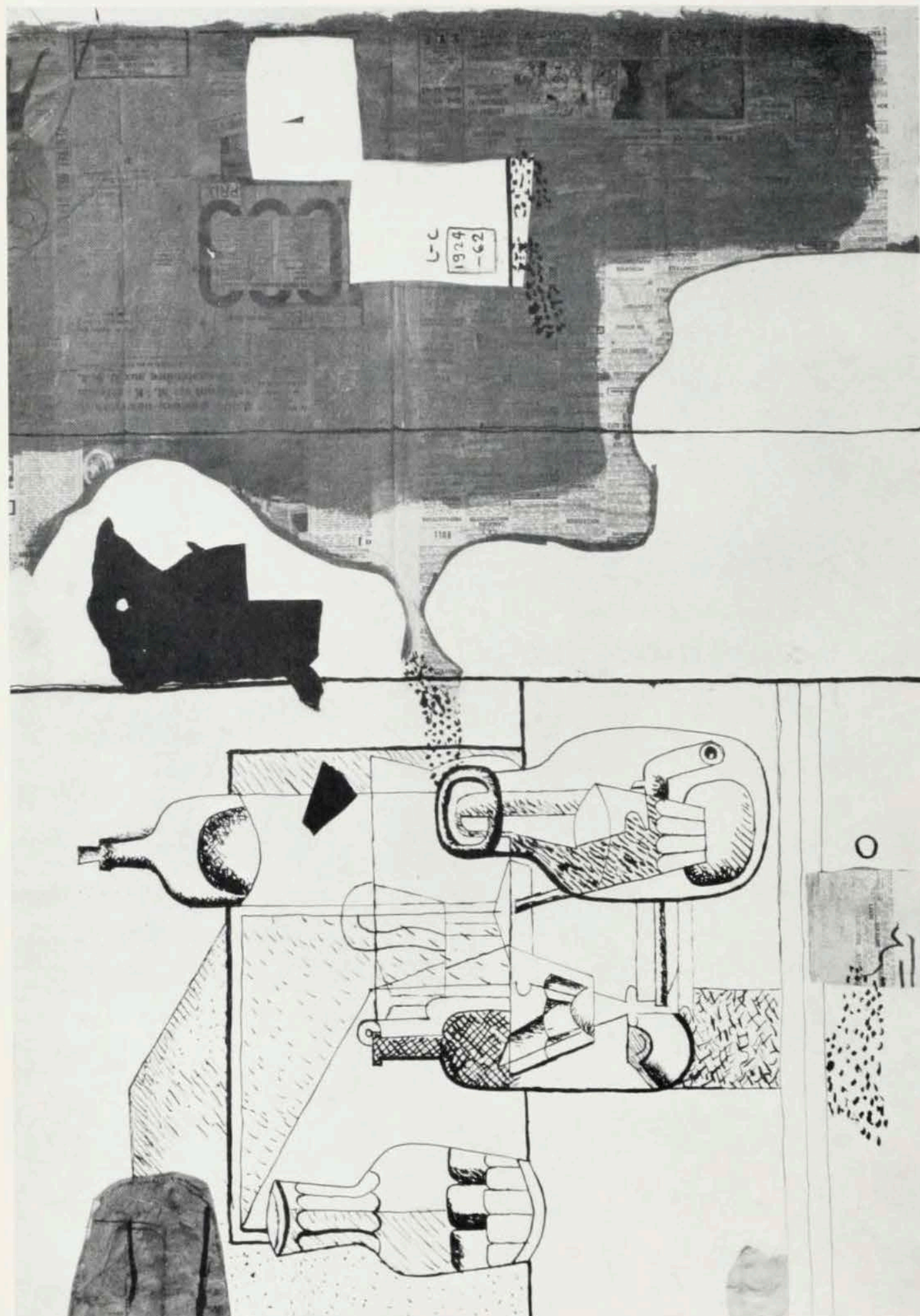
40 TAUREAU

collage and gouache and brush and indian ink, signed
and dated *L-C 1952-1961* and inscribed *Chandigarh*

44½ in. by 27½ in.
112 cm by 69 cm

This collage was executed in 1961, based on an idea conceived in Chandigarh
in 1952.

(See Illustration)



Lot 41

TUESDAY 1ST JULY 1969

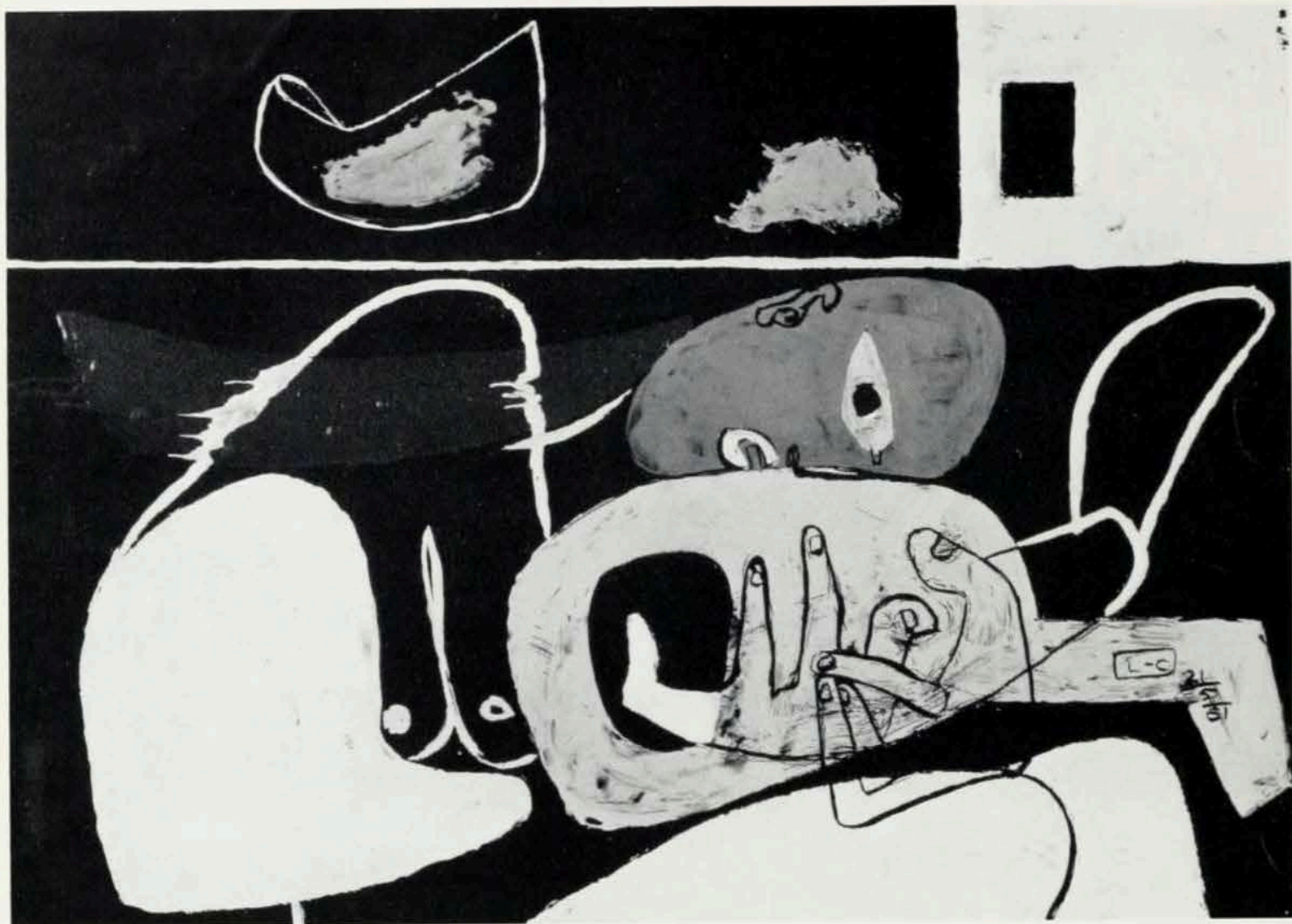
41 VAPEURS

collage and gouache and brush and indian ink, signed
and dated *L-C 1924-62*

29 $\frac{3}{4}$ in. by 43 $\frac{1}{4}$ in.
74.5 cm by 109.5 cm

See note to lot 25.

(See Illustration)

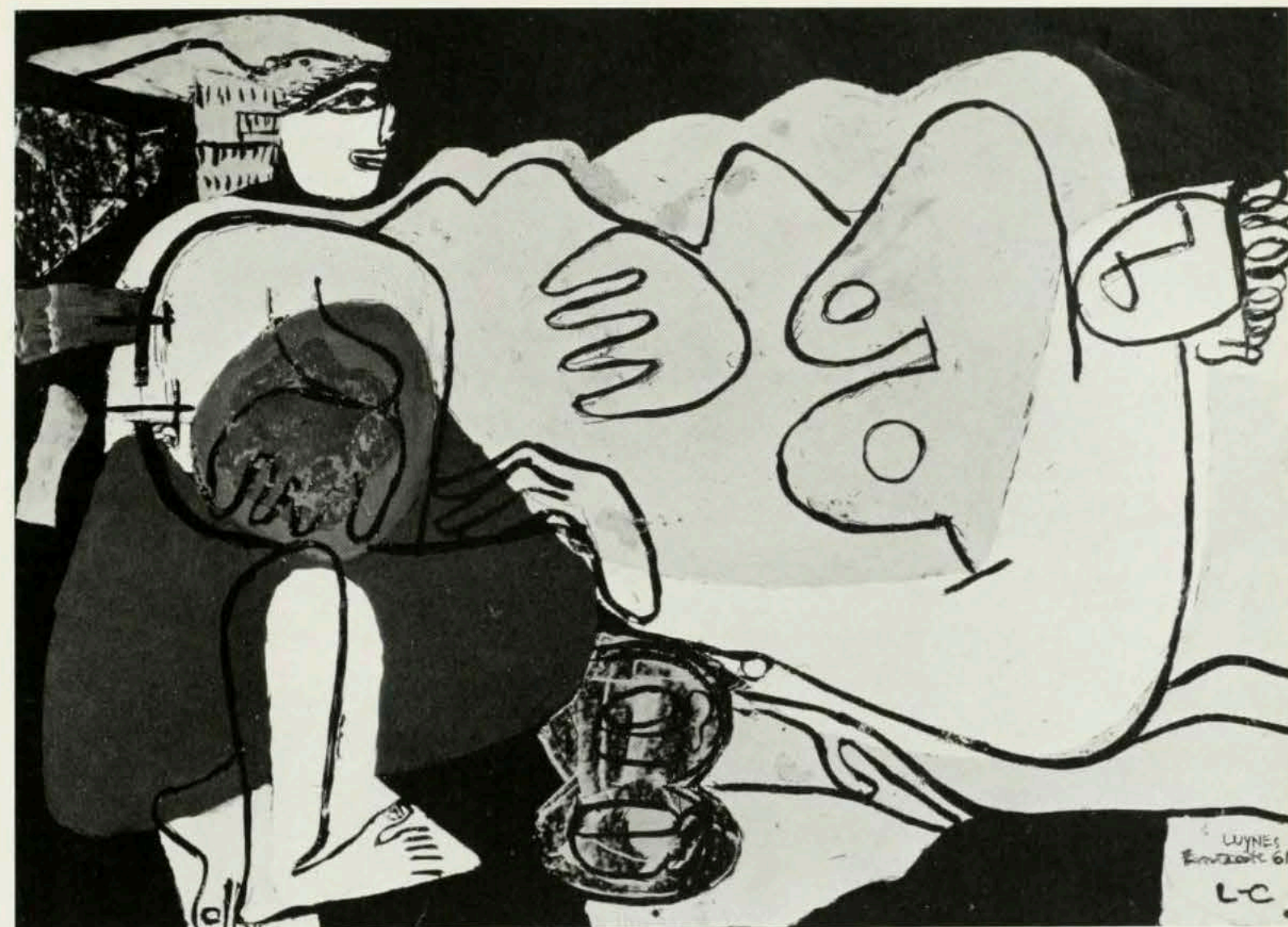


42 ARBALÈTE

peinture à l'émail on metal, signed and dated L-C 21/5/61 24 $\frac{3}{4}$ in. by 34 in.
62.5 cm by 86.5 cm

EXHIBITED: Zurich, Galerie Heidi Weber, *Peintures – Le Corbusier*, November 1961, no. 4.

(See Illustration)



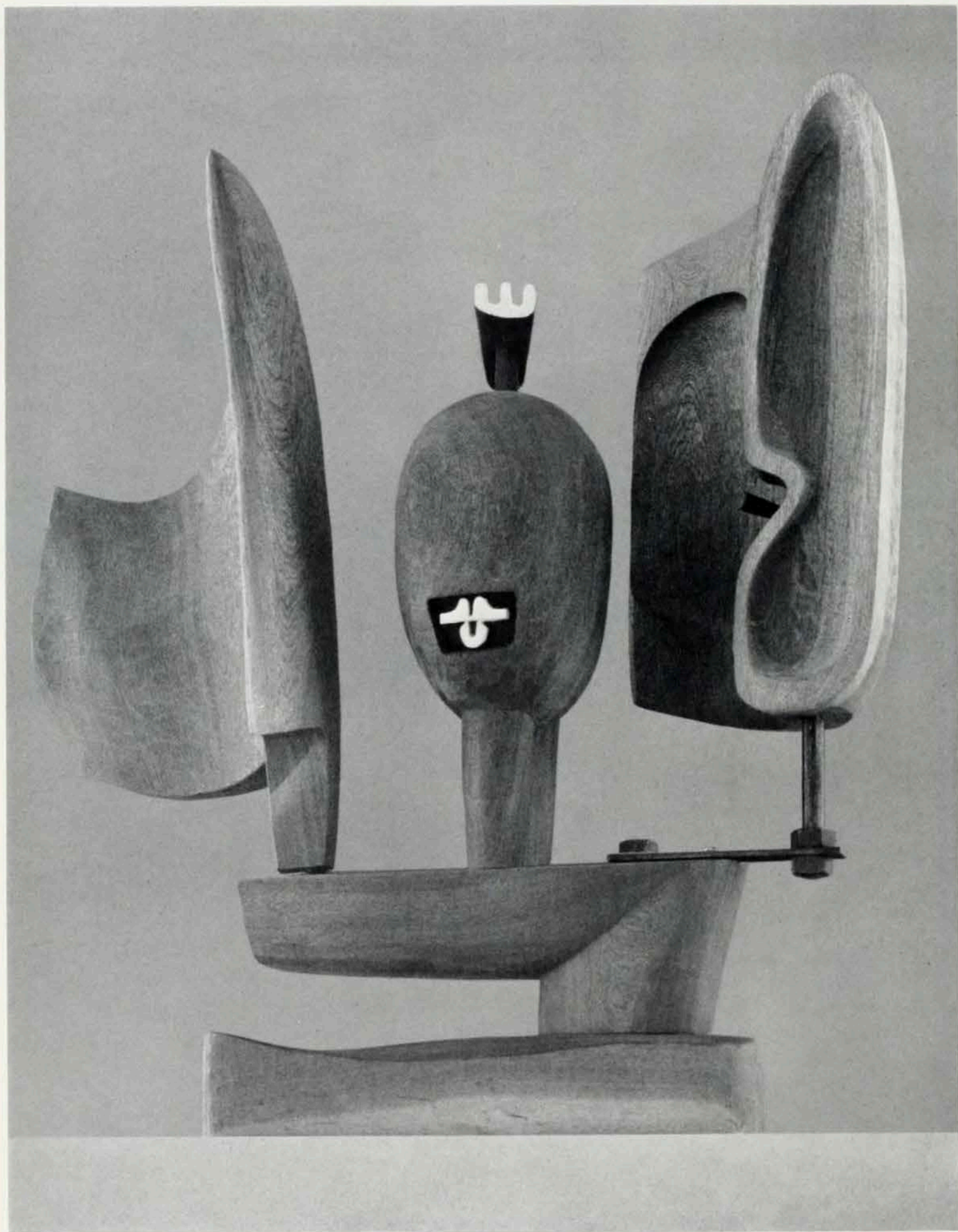
43 FEMME COUCHÉE

peinture à l'émail on metal, signed, inscribed and dated L-C, Luynes, Pentecôte '61

24 $\frac{3}{4}$ in. by 34 in.
62.5 cm by 86.5 cm

EXHIBITED: Zurich, Galerie Heidi Weber, *Peintures – Le Corbusier*, November 1961, no. 2.

(See Illustration)



Lot 44

TUESDAY 1ST JULY 1969

44 VICTOIRE — DEUXIÈME VERSION

mahogany wood sculpture, lightly painted

height 33 $\frac{3}{4}$ in.
86 cm

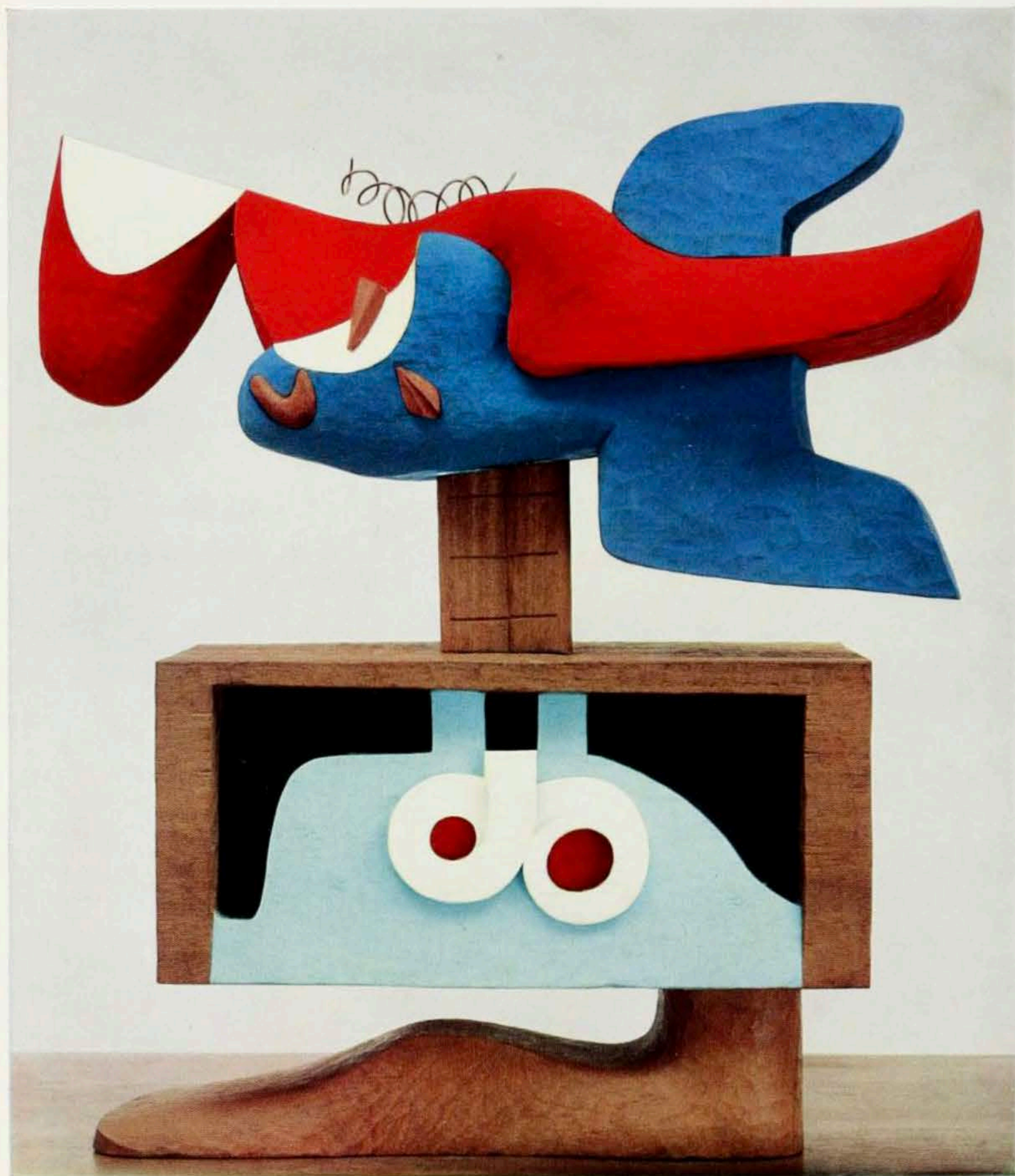
Executed in 1962.

The drawings for this sculpture and the Victoire series of which it is a part were executed in Ozon in 1940. The series were conceived as a set of five of which this is the second.

See also note to lot 32.

EXHIBITED: Zurich, Galerie Heidi Weber, *Le Corbusier — Formes — Couleurs — Volumes*, May 1964, no. 3.

(See Illustration)



Lot 45

TUESDAY 1ST JULY 1969

45 LA MER-PREMIÈRE VERSION

polychrome and natural wood sculpture

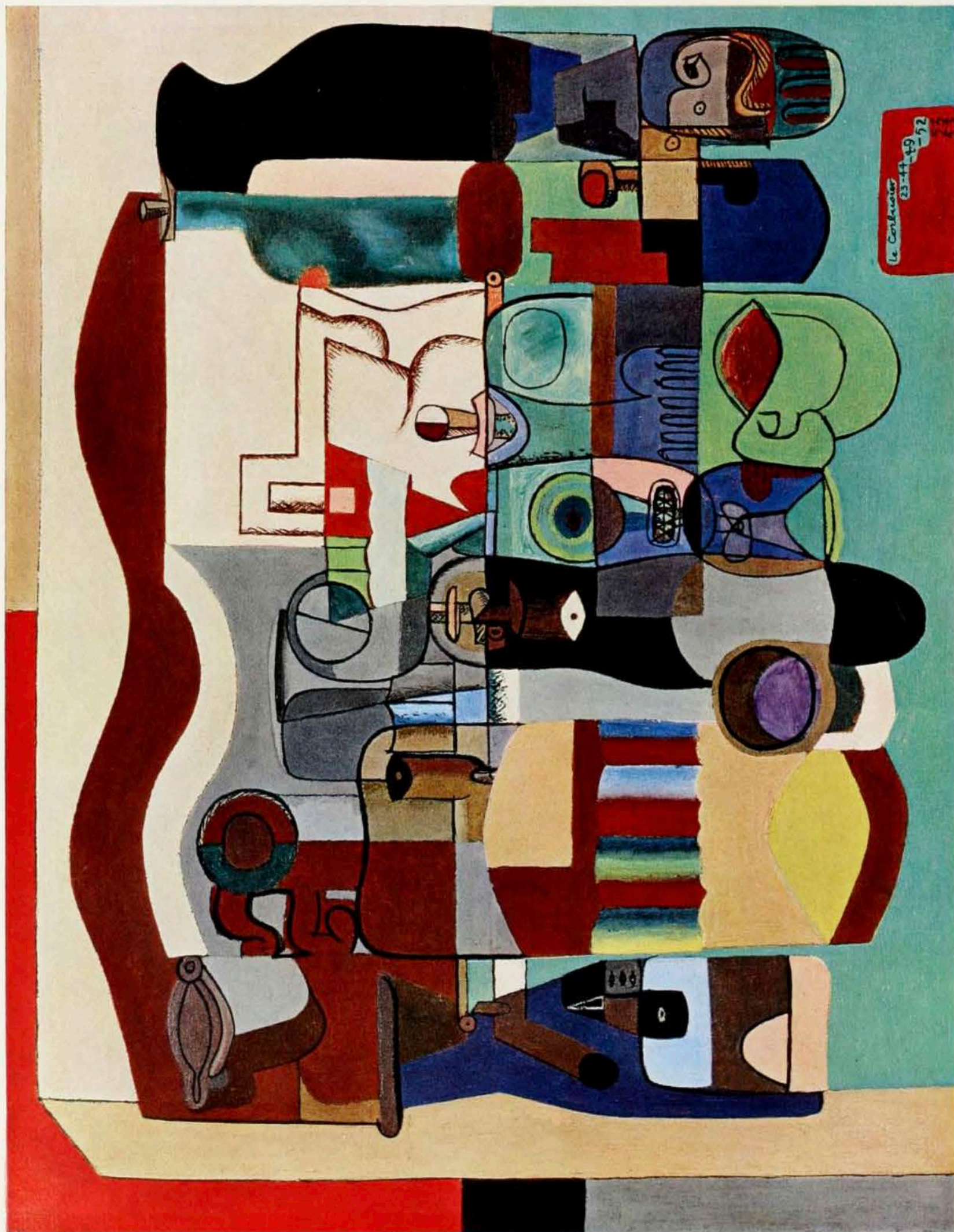
height 36 $\frac{3}{4}$ in.
93.5 cm

Executed in August 1963.

See note to lot 32.

EXHIBITED: Zurich, Galerie Heidi Weber, *Le Corbusier – Formes – Couleurs – Volumes*, May 1964, no. 6.

(See Illustration)



Lot 46

TUESDAY 1ST JULY 1969

46 NATURE MORTE AUX NOMBREUX OBJETS

signed and dated *Le Corbusier 23-44-49-52-53-53*

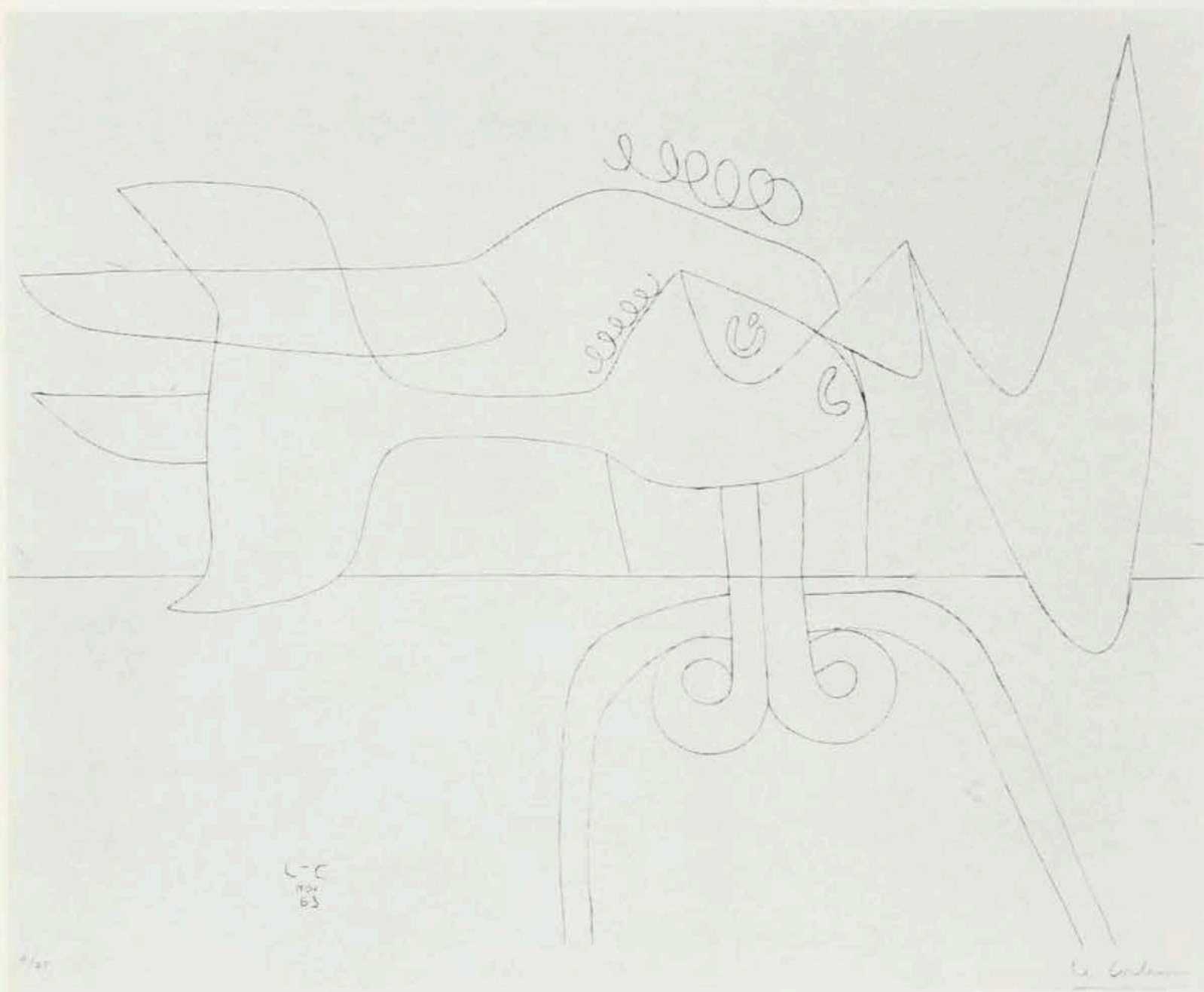
44 $\frac{3}{4}$ in. by 57 $\frac{1}{2}$ in.
113.5 cm by 146 cm

This canvas was originally painted in 1923, however, he subsequently re-worked it and dated each new effort.

EXHIBITED: Paris, Musée National d'Art Moderne, *Le Corbusier*, November 1962–January 1963, no. 182.

Zurich, Centre Le Corbusier–Heidi Weber, *Peintures – Le Corbusier*, February–May 1968, plate 12.

(See Illustration)

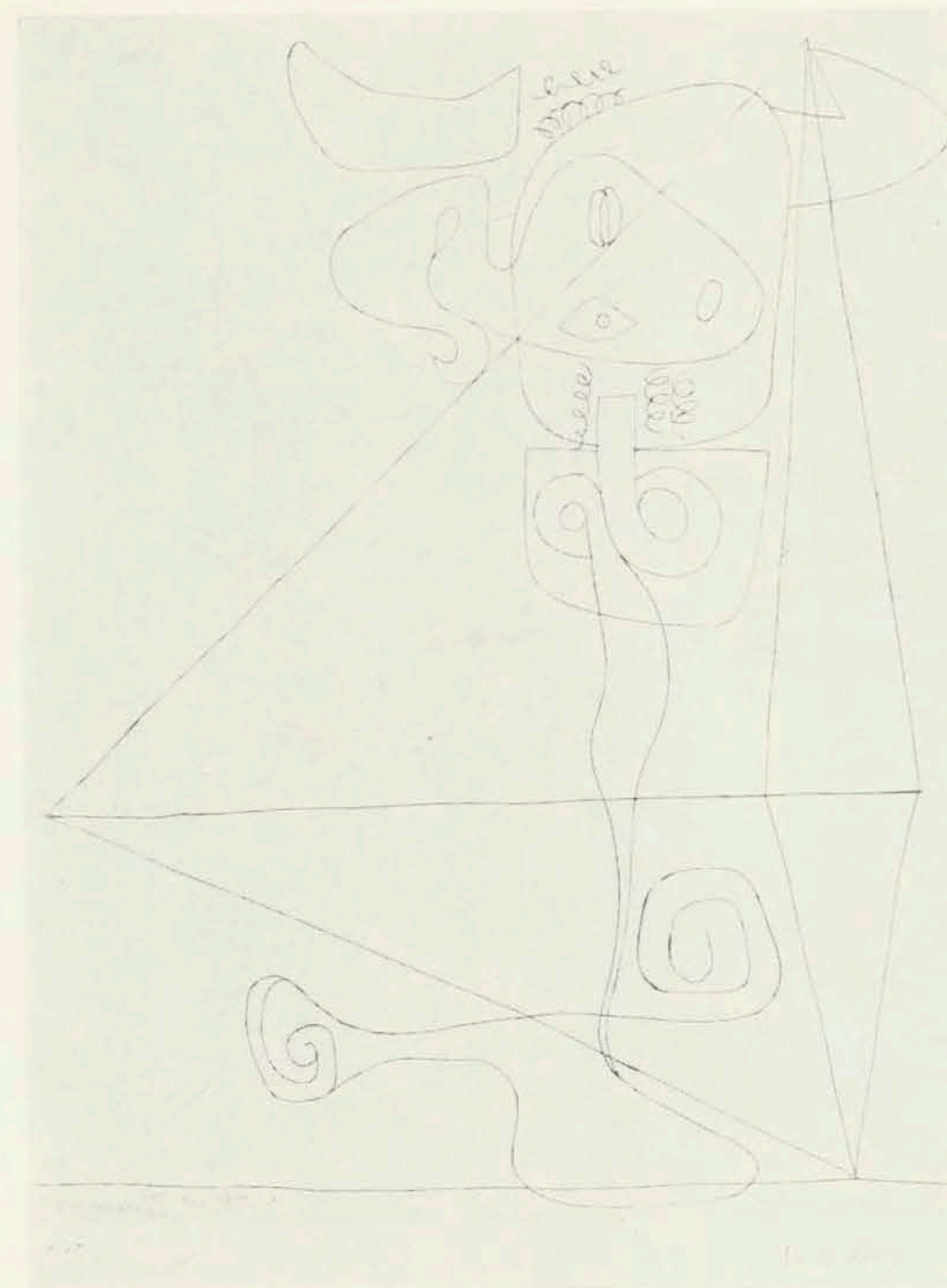


47 AUTREMENT QUE SUR TERRE

engraving, signed and dated *L-C Nov. 63* in the plate, signed by the artist in pencil and numbered *19/75*, with margins

19½ in. by 25½ in.
49.5 cm by 65 cm

(See Illustration)



48 LE TAUREAU

engraving, signed and dated *Le Corbusier 54-59 28 février 1965* in the plate, signed by the artist in pencil and numbered *32/75*, with margins

25¼ in. by 19 in.
64 cm by 48.5 cm

(See Illustration)

TUESDAY 1ST JULY 1969

49 CHEVAUCHÉ

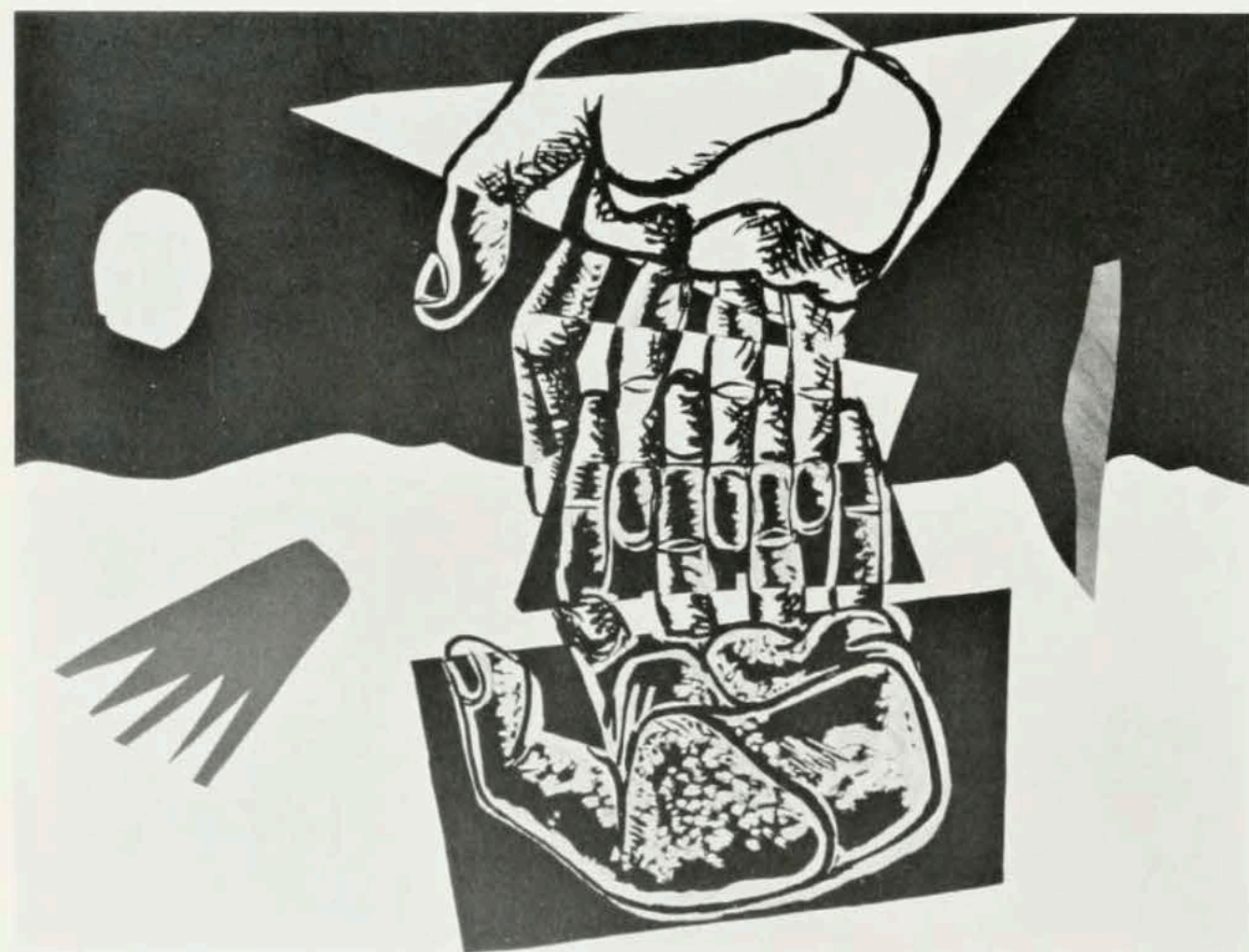
coloured crayon and wash, brush and indian and blue
ink, signed and dated L-C. 24/3/64

19 in. by 24½ in.
48.5 cm by 61.5 cm

(See Illustration)

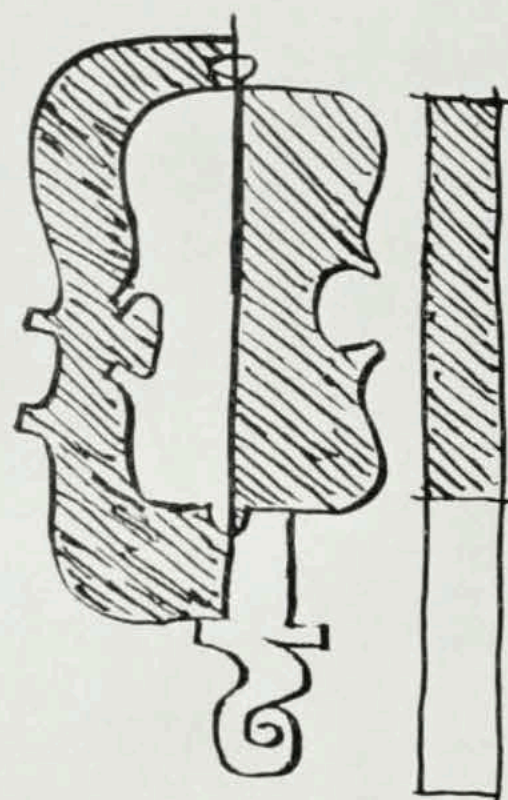


Lot 49



Lot 50

J'ai pensé que deux mains
et leurs doigts entrecroisés
expriment cette droite et
cette gauche imputoyablement
solidaires et si nécessairement
à concilier.
Seule possibilité de survie
offerte à la vie



48

TUESDAY 1ST JULY 1969

50 LE POÈME DE L'ANGLE DROIT

Printed by Mourlot Frères, and published in 1955 by Editions Verves, 4 rue Ferou, Paris, comprising the title page, the text, the twenty lithographs printed in colours and seventy in black and white, from an edition of 250 printed on Velin d'Arches. This edition is numbered 81, is signed by the artist and is contained in a contemporary folder, size 16½ in. by 12½ in. (42 cm by 32 cm)

(See Illustrations)

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